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**TALKING
MACHINE
REVIEW**

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ASICO SOUVENIR DISC

I have been unable to trace any references to this company, or to this record. As Her Majesty the Queen ascended to the throne before the planned royal visit to Australia and New Zealand could take place, due to the death of His Majesty King

George VI on February 6th 1952, I assume that this record was not issued. Can any reader help with further information? The speech on Mx WS23 by "H.R.H. Princess Elizabeth" I know to be from a BBC tv news film.



Editorial

Reading through the TV schedules the other day, I realised that most programmes in the UK have reached what I hope is the pits. So when a subscriber telephoned from the USA the following evening and the conversation embraced TV programmes, I made a remark about the quality of British programmes; to which he responded with the perception that in the USA British programmes were held to be the best around. So may they be, but it soon became obvious to me that the programmes he was talking about were made in the '70s and early '80s, and were not reflective of current schedules. Now what has this got to do with Talking Machines? (save the tenuous connection by reason of the generic name, albeit I suppose that the 'telly' is a "Seeing Machine", John Logie Baird probably got it right with his "Televisor": But enough of this etymologizing). The point is that looking through the schedules (and this is where we came in) I looked at the satellite channels as well. Lo and behold! a programme called simply "Geraldo" being shown in the middle of the next afternoon. Knowing if I went into a local TV rental showroom in these days of recession, that they would probably be only to glad to demonstrate anything if they thought I would sign up; off I went. Timing my arrival for just before the start of "Geraldo", I planned to ask to see some of the fare on offer and casually remark that I would like to see a programme of music by the maestro. *Quelle surprise* and utter disappointment on seeing "Geraldo". Another 'soap opera' and no dance music! Exit Nipper with his tail between his legs, making an excuse about having to ask the Master before signing up. No satellite dish yet, just the dog's bowl.

Many magazines run FREE CDs or Cassettes on their covers. TMR aims to be different and has a picture of a 78rpm disc on its cover, nothing original in that I know, but we do have both sides, albeit at 80% reduction. If you can offer any further information on this disc or about the company, please let the editor know. I have heard him play it, the first side carries the very plummy young tones of our own dear Queen when she was Princess Elizabeth. The speech was televised as part of the fortieth anniversary programmes earlier this year. Filmed in 1952 by the BBC for showing to the Commonwealth nations during her tour that year. The editor recalls that this tour was curtailed in Kenya after the death of her father George VI. Did these discs ever go on sale in the antipodes? Or did ASICO go bust as a result of the tour cancellation? I must admit that the reverse side music is not to my taste, but then I'm not a Scots terrier.

EMI classical division has released a CD of the Menuhin Elgar from 1928, they presumably know what they are doing commercially, but I can't help but compare this to the Pearl set reissued some years back on Lp. Is there a market for it now? My master doesn't feel competent to review such material, but he wonders if one of the readers is qualified and willing to undertake classical reviews. Providing that there is sufficient interest from the readership for such items.

Master is getting very keen on the fact that my effigy is being resurrected by EMI for CDs. Just when I had got used to retirement after spinning at 78rpm for most of my working life and latterly at a more leisurely 33 1/3 rpm, I now find I am going to spin at thousands of revs! Its no life for *le petit chien*. But the music is going to be good,

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Sidney Torch, Eric Coates, Peter Dawson, Webster Booth, John McCormack and also Bernard Miles with his rustic Buckinghamshire accent. Its great to be back on a black label.

Tomorrow master is going to Paris for a few days, pity I can't go with him, he says he is going to spread the word about TMR over there as he intends the international flavour of the magazine to continue. I wonder if he'll come back with a decent record or two. He'll probably make excuses about all the weight of the duty free wines precluding his carrying any records. Oh well for my continental flavour I'll have to content myself with the two CDs reviewed in this issue whilst gnawing my bone.

NIPPER.

Footnote: As we go to press, it is with deep regret that we hear of the death of Marlene Dietrich in Paris, at the age of ninety years.

Payments to TMR

The treasurer has asked me to include a few **IMPORTANT** words about payments to TMR. THESE SUPERCEED ALL OTHER DETAILS.

A new Act of Parliament comes into effect from July 1st, 1992 concerning cheques. As we understand it, in future cheques crossed "Account (or "A/C") Payee Only" will only be credited to the named payee's account which MUST be exactly as the account name. Our account is named 'TALKING MACHINE REVIEW'. Cheques or postal/ money orders made out to any other title may not be accepted.

Eurocheques: Positively CANNOT BE ACCEPTED! Neither can personal cheques drawn on non-UK banks. The best methods are, a Giro cheque if your country issues them, or a bank transfer to our account. The details for transfers are - "Talking Machine Review", sort code 07-00-93, account number 33333334 - 0394/702 250 382.

Alternatively we can accept, at your risk, bank notes of the following currencies, England, Scotland, Northern Ireland, (all at par). Eire, France, Netherlands, USA. (converted to the nearest whole note at tourist rates).

Credit Cards: After successfully using this facility for a trial period, we are now informed by the credit card company that from August 31st, 1992 their charges for these transactions will be levied at 5%. Unfortunately we are unable to bear this exorbitant fee, and so, reluctantly, this facility will be withdrawn due to their greed.

If any existing or potential subscriber has a problem in transacting a payment, please write and we will try and find a mutually acceptable method for your remittance.

Junkshoppers' Column

Arthur Badrock

MORE IMPERIAL ODDITIES

FOLLOWING the Isidore Goodman coupling of which I wrote in TMR 78, Johnny Hobbs of Nottingham showed me an Imperial sample pressing that raises some interesting possibilities. Another white label pressing with only the titles on the labels and no matrix or control numbers in the wax.

IMPERIAL What Do They Do In Those Beauty Parlours
SAMPLE Are You Sorry

Aurally the first side is American Plaza matrix 6038, recorded 4th June 1925 by Billy Jones and issued on Banner 1576. The second side, recorded the same day is matrix 6039 by Arthur Hall. The interesting point is that neither side was subsequently issued on Imperial. This could mean that the control numbers were not assigned to the metal 'mothers' when they were received from America but only given to those that were to be issued. It also means that there could well be similar anonymous pressings in existence of other items unissued here.

The main 10'' Imperial series started at 1000 and went up to 2953 - the Berlin Symphony Orchestra's double sided version of the 'You and You' waltz from 'Die Fledermaus'. The original owner of the copy I once found had purchased it on the 7th March 1934. Of course, as well as progressing forwards the catalogue series also went backwards, using old stock masters. The lowest I have traced is 819 - the Maritana and Raymond Overtures by the Imperial Military Band, not yet seen but it will probably prove to use matrices 77 and 80 from Grammavox.

In addition to the main series there were other special series:

A HEBREW SUPPLEMENT

These were in a catalogue series starting at 101X and included artists such as Cantor Sirota, Helena Sirota, I.J. Hochman's Jewish Dance Orchestra, Sam Goldin and Madame Glicksman.

A DUTCH SUPPLEMENT

The catalogue series for these started at 501 and all issues traced were songs by Renati with the exception of the following two sides from American Plaza. Exactly what they were doing in a Dutch supplement I do not know. can anyone confirm this was actually issued?

Imperial 509

Hello, Aloha, How Are You? Hall & Ryan vc duet
In My Gondola The Eskimos vc with pno.

A SWEDISH SUPPLEMENT

Started at X1001 and initially consisted of instrumental duets by Gosta Westerlund and Oscar Bergquist 'dragspel och foil'. Recordings by Gandino's Orchestra and Jay Whidden's Band were also included.

A TAAL SUPPLEMENT

Started at T1 and all traced were by Gerald Steyn including the following recorded in London on 3rd July 1928:

Imperial T2

4883-2 Tien Uur (--)

4889-2 Sonder Jou Geld (--)

GERALD STEYN baritone in Taal, assisted by Ian Stewart (with pno acc.).

A FRENCH SUPPLEMENT

The issues were in the main catalogue series but were presumably only sold in France, I have never found copies here. They include sides by l'orchestre de Danse de Star, french titles by Greening's Dance Orchestra, songs by Monsieur Soler whose orchestral accompaniment on at least one title 'Ca' on Imperial 1441 was conducted by the pianist Henry Geehl.

In addition we know that some sides were issued in IRELAND, bearing a green label of course. These were in an A500 series including items not issued here, such as Robert Kinnear's 'Eillen Oge', recorded on 23rd September 1924 and issued on Imperial A530.

SCOTLAND also had its own series. The only example I own is:

IMPERIAL S111

4954 Annie Laurie (--) Tom Kinniburgh

4955 O, My Love is like a Red, Red Rose (--)

... .. Tom Kinniburgh

Both side were recorded 13th September 1928 and were not issued in the main series. I know of other issues by the Pipers of the 1st Battalion Scots Guards.

Two other Imperials recently found indicate the existence of more special series and these two were not recorded in the main matrix series.

IMPERIAL F.10011

(normal mauve 'electric recording' label)

F.143 Manon, Arrivee de Manon (J. Massenet)

F.144 Manon, A nous les amours et les roses (J. Massenet)

Both sides chante par Mlle Helene Baudry

IMPERIAL S.P.106

(red/navy blue label without 'Electric Recording')

-A SP106A

(a) The Mouse's wedding (Traditional arr. Irvin Hinchcliffe)

(b) Cuckoo (Traditional arr. Martin Shaw)

-B SP106B

(a) The Riddle song (Traditional arr. Irvin Hinchcliffe)

(b) Whistle, Daughter, Whistle (Trad. arr. Irvin Hinchcliffe)

Both sides by PETER UPCHER (accompanied by Norman Feasey)

I will be pleased if anyone can throw any light on these two or tell me of any more odd Imperial issues.



The above photograph was taken in 1923 and the caption included the fact that the orchestra 'is now making Okeh Phonograph records'. Some of these can be found here on the red Parlophone E5000 series. The personnel is:

Jules Herbuveaux (dir./sax), William M. Schytzer (cornet), Howard Nicola (tbn), Joseph Billotta (sax), Fred Miraglia (vln), Del Symonds (pno), Harry Buddinger (xylo/pno), Earl W. Kaiser (bjo), Andrew Panico (tuba), R.D. Rasmussen (drums). Clearly one of them missed the photo session, probably one of the two pianists.

LAWRENCE WRIGHT

I doubt if there is a single record collector who hasn't at some time handled a record featuring a composition by Lawrence Wright under or other of his names such as Horatio Nicholls, Gene Williams or even Betsy O'Hagan. 'Shepherd of the hills', 'Sahara', 'Speak', 'Omaha', 'Babette', 'Riveria Rose', 'The toy drum major', 'Old father Thames', the list is almost endless and any pile of records in a junkshop or at a record fair is bound to reveal one or more of his compositions. Aside from being a musician, composer and music publisher, he was also the founder of *The Melody Maker* in 1926.

In 1988 one hundred years after his birth, his daughter Lawrette Williams produced a 20 page booklet about her father. Approximately 10" x 7" with glossy cover it has many photographs of him and the artists associated with his songs.

If like me you enjoy collecting ephemera associated with our hobby then you will like this booklet. As far as I know Mrs Williams still has copies of this booklet and she can be reached at "Ailante", 5 St. Gildas Close, Langport, Somerset TA10 9QH. The price is likely to have reached 2.50 incl postage in the UK, but you may want to check first. A.B.

Abbey Road on the Air

"On January 28th [1938] the H.M.V. Recording Studios came under the electric eyes of the Television cameras for the first time.

In the afternoon programme viewers were introduced to the mysteries of recording, when Elisabeth Welch, Robert Ashley and a chorus of twelve voices assisted in the making of two records. These were medleys of the most popular of Gershwin's music. The conductor of the orchestra was the indefatigable Walter Goehner.

The evening programme included another "back-stage" scene at Abbey Road, where Elsie Carlise was seen before the microphone recording a medley of her most recent successes.

These recordings will be issued during the month. "

Blanche Marchesi

"A perfect example of the art of singing can be heard in Madame Marchesi's record of Chaminade's *L'ete*, recorded in Berlin in 1906, and re-recorded last year [1937]. On the other side is Dolmetsch's arrangement of *Queen Anne Boleyn in Prison* (attributed to the Queen herself), recorded last year. This and the other discs made at the same time amply demonstrate the excellence of the "Marchesi method." Time cannot wither a beautiful voice that was trained by Mathilde Marchesi.

The records can be obtained from Madame Blanche Marchesi, 78 Lancaster Gate, W.2. "

[February 1938.]

Josef Locke: a discography

Sarah Hobbs

WITH THE RELEASE of a film, "Hear My Song" by Miramax Films, losely based on the life of Irish tenor Josef Locke, TMR carries in this issue a discography of his Columbia output. There is also a review of an EMI CD released to co-incide with the film, and of a 'new'78!

According to Joe Batten in his autobiography, Locke's "Hear my song Violetta" (Columbia DB2351) had sold over 385,000 copies under what were very difficult trading conditions in the five years upto December 1954. It is noteworthy that in the present depressed econmic situation the CD has already sold over 100,000 copies since release earlier this year.

This listing is compiled from information taken from recording sheets and matrix cards, it does not show any of the later recordings made by Locke for other companies, notably in Ireland, nor for the latest CD.

[Editor's note: If the print of the discography looks familiar to long time readers of TMR, it is due to technical problems with the computer file used to compile the list.]

Date recorded Matrix No.	TITLE	CATALOGUE NUMBERS		
15 Sept 1946 CAX9691 CAX9692	Star of Bethlehem (Adams) Holy City (Adams)	DX1437 DX1437		
14 March 1947 CA20328 CA20329 CA20330 CA20331	My Heart and I (from "Old Chelsea") Goodbye (from "White Horse Inn") Santa Lucia (In English) Come Back to Sorrento (E de Curtis)	DB2336 DB2336 DB2322 DB2322		
16 April 1947 CA20733 CA20734	When You Were Sweet Sixteen Count Your Blessings	DB2409 DB2409		
25 Sept 1947, London CA20502-1 CA20503-2	Hear My Song, Violetta I'll Take You Home Again, Kathleen	DB2351 DB2351		
16 April 1948 CA20881	Galway Bay	DB2447		
4 June 1948 CA20785 CA20786 CA20787 CA20788	Rose of Tralee Dear Old Donegal The Rosary Ave Maria (Bach-Gounod)	DB2429 DB2429 DB2467 DB2467		
9 Sept 1948 CA20735	Machusla	DB2447		
14 Sept 1948 CA20736 CA20786	Serenata (Toselli) Beneath Thy Window (di Capua) (O Sole Mio)	DB2556 DB2556		
4 Nov 1948 CA20940 CA20941	The Old Bog Road Hush-a-Bye Rose of Killarney	DB2486 DB2486		
11 Feb 1949 CA21010 CA21011	Strange Music When You're in Love	DB2502 DB2502		
7 May 1949 CA21089 CA21090	Whilst the Angelus Was Ringing (Les trois cloches) The Soldier's Dream (Le reve passe) (Both these with chorus)	DB2541 DB2541		
4 Sept 1949 CA20942	Bless This House	DB2514		
9 Sept 1949 CA20882	Song of Songs	DB2514		
26 May 1949 CA21111 CA21112	Lay My Head Beneath a Rose Will the Angels Play Their Harps for Me?		DB2565 DB2565	
29 Sept 1949 CA21240 CA21241	A Shawl of Galway Grey How Can You Buy Killarney ?		DB2604 DB2604	
29 Nov 1949 CA21296 CA21295	Adeste Fideles Silent Night, Holy Night		DB2633 DB2633	
3 Dec 1949 CA21298 CA21297	In the Chapel of San Remo We All Have a Song in Our Hearts		DB2636 DB2636	
9 Feb 1950 CA21252 CA21253	Down in the Glen This Heart of Mine		DB2661 DB2661	
6 April 1950 CA21406 CA21407	Ireland must be heaven (Film: "Oh! You beautiful doll") Festival of Roses		DB2688 DB2688	
5 April 1950 CA21412 CA21413 CA21414 CA21415	Christopher Robin is Saying His Prayers The Story of the Sparrows The Garden Where the Praties Grow Eileen O'Grady		DB2696 DB2696 DB2701 DB2701	
10 Nov 1950 CA21562 CA21563 CA21598 CA21565	Teddy Bears' Picnic If I Were a Blackbird When you talk about old Ireland If I can Help Somebody		-- -- -- --	
11 Nov 1950 CA21562 CA21563 CA21598 CA21565	Teddy Bears' Picnic If I Were a Blackbird When you talk about old Ireland If I can Help Somebody (These four titles were remade for artistic reasons)		DB2763 DB2763 DB2784 DB2784	
2 Feb 1951 CA21681 CA21682	You Are My Heart's Delight (Lehar) ("Land of smiles") March of the Grenadiers ("Love Parade")		DB2829 DB2829	
18 April 1951 CAX11090 CAX11091	Take a Pair of Sparkling Eyes ("Gondoliers") Nirvana (Weatherley-Adams)		DX1752 DX1752	
30 Oct 1951 CA21966 CA21967	Keys of Heaven (w. Maureen Rose) I'll walk beside you		DB2980 DB2980	
7 May 1952 CA22202 CA22203	At the end of the day Love me little, love me long		DB3093 DB3093	
23 May 1952 CA22209 CA22210	Charmaine Tonight my beloved (Ritorna amore)		DB3109 DB3109	
12 Aug 1952 7XCA17 7XCA18	Hear My Song Violetta Soldier's Dream		SCM5009 (45) SCM5009 (45)	
6 Sept 1952 CA21865 CA21866	A Dream It's no secret		DB2980 DB2980	
19 Sept 1952 CA22316 CA22317	Isle of Innisfree Mother Machree		DB3182 DB3182	
20 Oct 1952 CA22349 CA22350	Love me and the world is mine Love's last word is spoken (Bixio)		DB3221 DB3221	
1 Mar 1953 CA22478 CA22479	Soldiers of the Queen It's a grand life in the Army		DB3266 DB3266	
2 Apr 1953 CA22524 CA22525	We'll pray for you You'll never forget about Ireland		DB3290 DB3290	
8 Aug 1953 CA22636 CA ? ?	The rose of Slievenamon The Bard of Armagh		DB3392 DB3392	
Between 4 & 5, and 12 Sept 1953 CA22661 CA22662	The Daughter of the Rose of Tralee The Melba waltz		DB3363 DB3363	
5 Feb 1953 CA22453 CA22454	One little candle Wonderful Copenhagen		DB3253 DB3253	
15 June 1953 CA22580 CA22579	When you hear Big Ben The Queen of ev'ryone's heart (both acc. by Reginald Dixon, at the organ of the Tower Ballroom, Blackpool)		DB3320 DB3320	
8 Aug 1953 CA22634 CA22635	Tobbermory Bay Shades of Old Blarney		DB3359 DB3359	
10 Jan 1954 7XCA1140 7XCA1141	A kiss, a smile and a tear Just a flower from an old bouquet		SCM5124 (45) SCM5124 (45)	
14 May 1954 CA22903 CA22904	A tear, A kiss, A smile You're just a flower from an old bouquet		DB3490 DB3490	

24 Oct 1954	CA22929	Cara Mia	DB3503
	CA22930	When it's moonlight in Mayo	DB3503
4 Aug 1954	CA22965	In the chapel in the moonlight	DB3516
	CA22966	Drinking song (Student Prince)	DB3516
24 Oct 1954	CA23027	Santo Natale	DB3544
	CA23028	Marie my girl	DB3544
26 Oct 1954	7XCA1196	Santo Natale	SCM5152 (45)
	7XCA1197	Marie my girl	SCM5152 (45)
25 Feb 1955	CA23149	People like us	DB3596
	CA23148	A Brown bird singing	DB3596
17 Mar 1955	CA23174	Oh maiden, my maiden (Frederica)	DB3613
	CA23173	Bonnie Mary of Argyle	DB3613
31 Oct 1955	CA23420	My mission	DB3696
1 Nov 1955	CA23421	Blaze Away	DB3696
		45rpm 7" EP discs	
16 Nov 1953	7TCA58	Galway Bay	SEG7519
	7TCA58	Machusla	SEG7519
	7TCA59	Isle of Innisfree	SEG7519
	7TCA59	Mother Machree	SEG7519
30 March 1955	"ENCORES"		
	7TCA318	Land of Smiles (Leh r)	SEG7592
	7TCA318	You are my heart's delight	SEG7592
	7TCA318	Frederica (Leh r)	SEG7592
	7TCA319	O Maiden, my Maiden	SEG7592
	7TCA319	Charmaine	SEG7592
	7TCA319	Love's last word is spoken (Bixio)	SEG7592
Jan 1956	"STIRRING SONGS"		
	7TCA398	The Soldier's Dream	SEG7626
	7TCA398	March of the Grenadiers	
		("The Love Parade")	SEG6726
		(Both these with chorus)	
	7TCA399	Blaze Away (Kennedy-Holzman)	SEG7626
	7TCA399	Goodbye ("White Horse Inn")	SEG7626
9 Oct 1956	"THE CHRISTMAS SCENE"		
	7TCA508	Silent Night	SEG7659
	7TCA508	Star of Bethlehem	SEG7659
	7TCA509	The Holy City	SEG7659
	7TCA509	Adeste Fidelis	SEG7659
Feb 1963 (Lp compilation: "My many requests" Encore ENC146)	ENC146A	If I were a blackbird	
	ENC146A	If I can help somebody	
	ENC146A	You are my heart's delight	
	ENC146A	It is no secret	
	ENC146A	I'll walk beside you	
	ENC146B	At the end of the day	
	ENC146B	Charmaine	
	ENC146B	Mother Machree	
	ENC146B	Love's last word is spoken	
	ENC146B	O maiden my maiden	
(Date of compilation not known) Lp "Hear my song" MFP1033	W 7316	Hear my Song Violetta	
	W 7316	Come back to Sorrento	
	W 7316	I'll take you home again Kathleen	
	W 7316	March of the Grenadiers	
	W 7316	The Soldier's dream	
	W 7316	The Holy City	
	W 7316	Drinking song	
	W 7316	Santa Lucia	
	W 7316	When you were sweet sixteen	
	W 7316	Count your blessings	
	W 7316	My heart and Galway Bay	
	W 7317	Macushla	
	W 7317	The Rose of Tralee	
	W 7317	The bard of Armagh	
	W 7317	When it's moonlight in Mayo	
	W 7317	How can you buy Killarney?	
	W 7317	Dear old Donegal	
	W 7317	Mother Macree	
	W 7317	Isle of Innisfree	
	W 7317	Marie my girl	
	W7317	Shades of old Blarney	
	W 7137	Shawl of Galway grey	

HEAR MY SONG, VIOLETTA

(Pepper. Kloss-Luckesch)
JOSEF LOCKE, Tenor
 With Orchestra
 Conducted by Eric Robinson

WINNER CURIOSITY

John Gosling

- Since the publication of the second edition of the Edison Bell Winner listing compiled by Arthur Badrock and Karlo Adrian, John Gosling has looked further at the design of the label itself.

AMONG THE first records I ever found when I began collecting 78's were some Winners in an album (along with some of the rare Venus label): amongst them was the first, very pretty multicoloured label. (The item was a mint copy of "Pros at the Races" by Chas. Norton, which I now realize is a collectable recording by a Mike Yarwood of the day, impersonating contemporary stars of the music -hall.)

How old were these discs? I asked myself. What had Edison to do with a British record company? I was eventually lead into research - and this fascinating hobby - and thus found out that "Brit. Pat. 1912" did, as it happens, indeed indicate the the age of the record; and that the British "Edison Bell co." acquired that name because Mr J. Hough's UK company ('Edisonia') merged with, and took over the Edison Bell Phonograph Corporation Ltd., which held the British rights of both the original Edison and Bell-Tainter patents; legal attempts by Edison himself to wrest the name away failed. [1]

Out of the various Edison- Bell labels, the Winner had the longest and most distinguished history, presenting some quite rare and often interesting items over the whole field of music hall, dance music, "hot" music, instrumentals etc. Among these, I think of George Formby Jr.'s very first recordings (doing his father's material and, I suspect, trying to persuade the public they were buying father not son); John Barbirolli aged nearly 12 years on the 'cello; Louis Armstrong's "Mandy Make Up Your Mind"; Al Bowlly with Jock McDermott; the Barnstormers and Madame Tussaud's Dance Orchestra; Harry Champion; Chirgwin; Randolph Sutton; Bailey's Lucky Seven; the Southern Rag-a-Jazz Band; the Versatile Three (or Four!) and the Cornerhouse Ragtime Band (which was actually what it said it was ! - a primitive outfit entertaining the patrons in Lyons' Corner House tea shop).

The label itself went thorough many and varied stages: but one strange example in particular caught my eye, and led me through the various designs. [see page 2344]

1. The first label is an extremely old-fashioned one, reminiscent of a late eighteenth century sporting print, in which a stiff legged brown horse prances towards the winning post, the front half of a riderless second brown horse is shown in second place. A "tailor's dummy" figure in top hat, arms akimbo, stands by the winning post, which bears at the top a black record rather than the normal white/red disc. The jockey clutches one record in his left hand and is distinguished by a red cross of St George on his back. The grandstand in the rear flies one flag seemingly bearing a Union Flag. The label is pleasingly multi-coloured and commenced in July 1912. The legend (gold on black) reads "THE WINNER" at the top and "IT WINS" at the bottom.

Continued on page 2352...

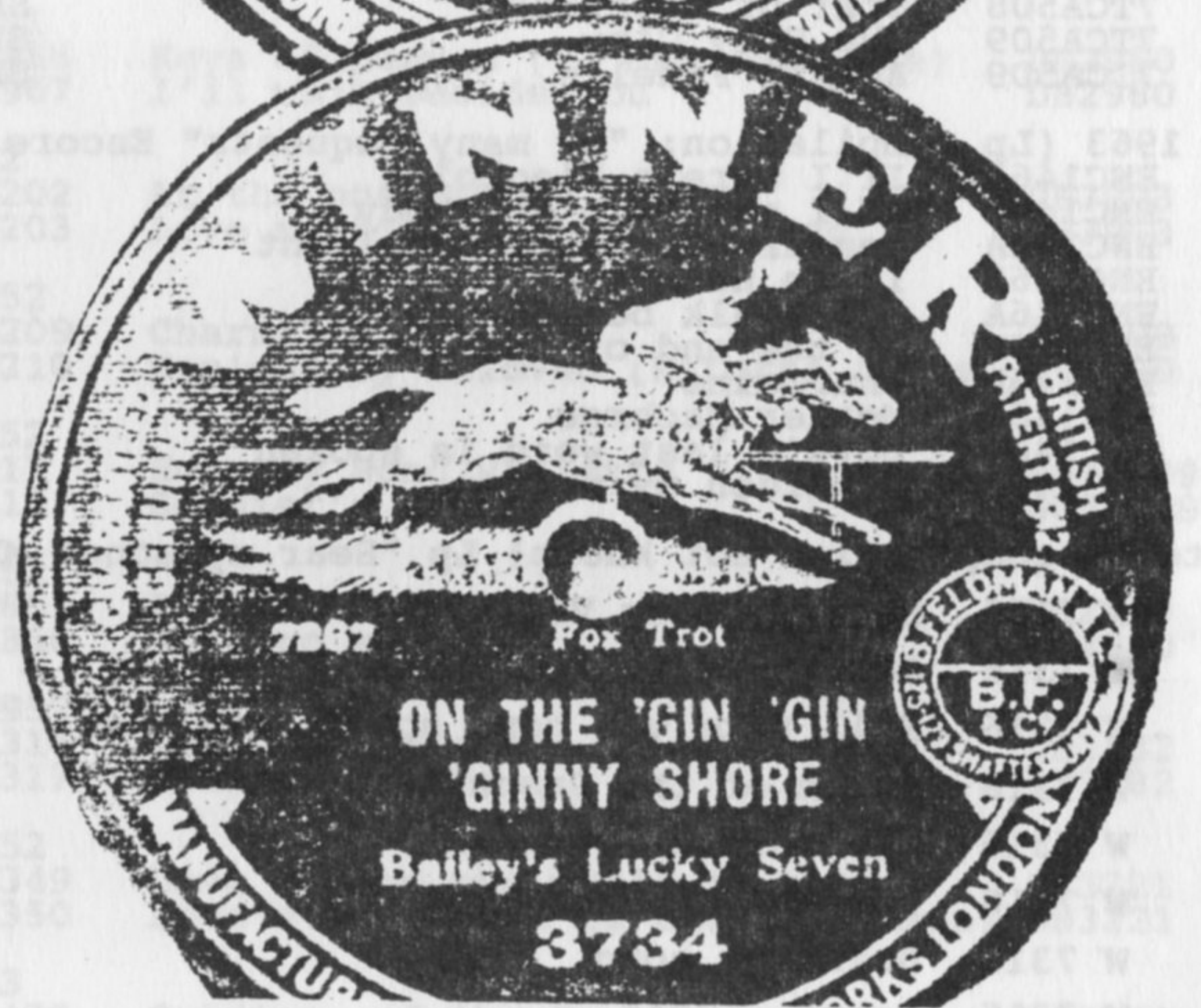
< 1. 2. >



< 3. 4. >



< 6. 7. >



< 8. 9. >



Radio Bleue

France's Government controlled
radio for the over fifties -
and others!

John Booth

In TMR No 78 we promised you an article on this formidable station, however this was held over until this issue.

UK readers may have heard on BBC Radio 2 a programme by Philip Bacon [1] in which he included an interview with Jean-Pierre Bergeon second in charge at Radio Bleue in Paris.

Your editor 'discovered' this station in July 1991 whilst on holiday in France. And has listened almost continuously ever since; certainly it has helped him to put the magazine 'to bed' over the last six months.

In the meantime links, however tenuous, between this magazine and Radio Bleue have strengthened. Contributor Ralph Harvey has recently appeared as a guest presenter on the regular Sunday lunchtime programme of light music [2], featuring at that time music by Sydney Torch, Charles Ancliffe and The Blue Hungarian Band [3].

Radio Bleue was founded by Radio France as a result of pressure to provide a radio station for the 'troisième âge' as the French term the over fifties. However it is not a 'ghetto' for the elderly and infirm, its listeners of half-a-million a day include many younger listeners fleeing from the seemingly incessant heavy rock of the hundreds of FM/VHF stations in France. A measure of its success is evident by the increase in its allocation of hours from six to twelve a day (0700 - 1900hrs local time).

Using only medium waves ('ondes moyen') at present, the network has expanded to cover the whole of France, especially in the rural regions.

Presenters soon establish a closeness, indeed a rapport, with their listeners, even to non-French speakers. Station policy has been to broadcast French recordings, particularly the chanson, of any era. Although the accent has been mainly on the pre-1980s, probably because most modern French artists record in English (or American) idioms. Highlights of a typical week's broadcasting include regular favourites "Accordeon sans frontieres" presented by Yves Desautard [4], "Jacq' a dit" (Jacques Perciot), with each afternoon the well-known authority on the French chanson Christian Plume in a fifteen minute 'spot' at 3.30pm UK time, "Les grands moments de la chanson" in which he analyses in a homely manner and relates anecdotes about one particular chanson.

Unlike BBC Radio 2 seemingly pressured by their chase for popularist ratings, recordings from the earliest acoustical days gain equal airtime with later recordings. (Although publicly they state a 100% commitment to the French language, I would log it at 98%). Certainly listening for a week one may hear Piaf, Guilbert, Lys Gauty, Maurice Chevalier, Josephine Baker, Damia,



Mistinguett, Charles Trenet, Tino Rossi, Pet Clarke, amongst other artists less well-known on this side of the Channel. In a weekly mix they broadcast a pot-pourri of songs, instrumental, some dance music, some classical music - noteworthy to me was a series last year about Mozart, - operetta, opera, jazz, but certainly above all la chanson. Inevitably with needle time restrictions there are a few 'phone-ins, but not the endless 'drone-ins' inflicted in the UK (or on RTL and Europe 1 for that matter), on Radio Bleue they are mainly 'phone in competitions based around the chanson. You may be surprised even to hear that song you know so well in English (or American) sung in French, as I write I am listening to a French version of 'She Loves You', not heard by me since a student visit to Paris in the sixties.

The head of the station, which operates as a part of Radio France, is Madame Franoise Dost, her deputy Jean-Pierre Bergeon was previously head of Radio France Picardy regional station, a writer and filmophile, his love of the cinema may be detected during the course of a week's programmes.

In England Radio Bleue may be heard clearly during the day in Kent, Essex, Sussex and most of London and the south east on 1377Khz from Lille (during April I listened in the car on this frequency as far as Northampton). Further along the south coast it can be received on 711Khz from Rennes, and I have a report from a TMR reader who is a listener to this frequency in Birmingham. Radio Bleue is daily listening in this house from breakfast to dinner, I make no apologies for my enthusiasm for there is nothing like it this side of the Channel; and I am not alone in my dedication to this station on this side of the channel, for as I was proof reading my article at 11.30am on Good Friday, 'Julia' from Bournemouth took part in one the 'phone in competitions and won herself a compact disc for correctly identifying "You are the sunshine of my life" - in its French title - and naming Brigitte Bardot's co-star in the (French) film that the tune was used in. Which was more than I could do.

It is a great way to improve your French and hear decent music. "Vive Radio Bleue!" . If you live in the south or south east of England: you should listen! If you visit France for holidays or on business: listen (in Paris it is on 864KHz), it will beat the FM stations with their heavy rock!

Radio Bleue, Maison de Radio France, 116 Avenue President Kennedy, 75786 Paris, Cedex 16, France.

[1] BBC Radio 2 Tuesday 24th March 1992, 7.30pm - 8.00pm. "Philip Bacon's Paris Collection".

[2] "Divertissement sur Mesure" (Music made to measure). Light music from across the world, presented by Pierre-Marcel Ondher, Founder-President of the French Light Music Association, Radio Bleue, Sundays 11 am - 12 noon (UK time).

[3] An avid reader of TMR is M. Gosselin, responsible for the programmes for collectors of 1950s and 1960s material, (Sundays 4pm, UK time).

[4] "Accordeon sans frontieres" presented by Yves Desautard, Saturdays 4pm UK time.

Some Czech needle tins



The SEM trade mark

Ruth Lambert

- Ruth Lambert has collected needle tins for a number of years and can claim to be one of, if not the leading, authority on the subject in the world.

I HAVE CHOSEN nine tins to illustrate this article, all are very rare, colourful tins from the Sem industrial area of Czechoslovakia, - the S and SEM trademarks can be seen on some of the examples.

Top row (left to right):

- 1) A black tin with large needles against a blue background.
- 2) Identical design but an orange background.
- 3) Beige tin with a stylised turquoise 'Mercury' winged helmet.

Middle row:

- 4) SEM Fortissimo FS14 showing a very pictorial Japanese geisha girl against an orange background.
- 5) An extremely rare item. A dinner suited saxophone player with orange shadow and yellow background. A lovely example of a pictorial tin.
- 6) This tin with a representation of an ocean liner and Arab dhow is usually hard to find for needle tin collectors as the numerous collectors of nautical ephemera snap them up.

Bottom row:

- 7 & 8) These two tins are identical except for colouring. The Art Deco style HOMOCORD banner sets off the ballet dancer above a record against (L) a scarlet backdrop and green/gold curtains, and (R) an orange backdrop and red/grey curtains.

- 9) This MISA tin predominantly in gold and orange with a black silhouetted palm tree, is evocative of many 1920's sheet music cover designs. The shield has the word Piano above the Czechoslovak price of P.26. Also visible is the SEM trade mark identical to that on the bows of the ocean liner.



More about....

Emile Vacher. Derry O'Reilly writes from County Cork, Ireland with two more matrices on the English Parlophone Red Label series: Mx. E1981 *Paddy O'Rafferty* E6095 and Mx. E1981 *High level Hornpipe* E6095.

Arthur Badrock confirms and adds a correction to the preceeding letter from Mr O'Reilly: Mx. E1981 is High level hornpipe, whilst E1892 is *Paddy O'Rafferty* and issued on E6095. Arthur also states that the correct title for E1980 is *Mrs McLeod's reel* [This may have been a typographical error, sorry. Ed.]

"A Guide to Collecting H.M.V. 'Nipper' Souvenirs" ...

... It is understood that this book, at present out of print, published by EMI, is currently under revision. But at present there is no firm publication date. As soon as this book is available TMR will be glad to accept orders.

And on the subject of 'His Master's Voice', UK readers will be aware that by the 1st January 1992 the only current use of Nipper and the trade-mark machine as the HMV trade mark in this country was for the retail chain of HMV Shops. News has reached TMR that the HMV label is to resurface on CDs. Welcome back, Nipper !



The delightful advert, below, from HMV in September 1939 shows a young Joyce Grenfell. A review of a CD compilation of her repertoire from EMI appears on page 2354 of this issue.

SEPTEMBER, 1939

Joyce Grenfell

This is Joyce Grenfell's first "H.M.V." Record. At present she is appearing, with great success, in Herbert Farjeon's revue at the Little Theatre, where her delightful monologues have already earned her the title of the English Ruth Draper. Here is admirable after-dinner entertainment; one of the best quietly humorous records issued for a long time.



Two Character Studies
(a) The American Mother
(b) The Village Mother
Useful and Acceptable Gifts —
An Institute Lecture Demonstration.

B8930—3/-

OBITUARY

Philip Barraud by Ernie Bayly

THE DEATH OCCURRED during May 1992 of **Philip Barraud**, the grandson of Mark Henry Barraud, the original 'master' of Nipper.

His sister Miss Enid Barraud, had been the family biographer and was present at the attempt to exhume Nipper's bones on 4th August 1950. At various times after that she was called upon to write pieces about Nipper for various magazines, some of which I read. So when Leonard Pett's book "The Story of Nipper and the 'His Master's Voice' Picture" was published in 1973 I sent her a copy, but as she had recently died a reply came from her brother Philip. He assumed the mantle of 'family archivist' and became thoroughly engrossed in Nipper's life, undertaking new and original research. He greatly assisted each subsequent reprinting of the book with information that could only come from within the family. He and I met on numerous occasions. In 1980 he and I had a conference over lunch in Brighton to make sure that the forthcoming reprint would be the definitive version because we felt that new evidence could be found. My train arrived first at Brighton and shortly afterwards a very spry gentleman with his cap at a jaunty angle came through the station gate, belying his age of 82; but looking not quite so young as when I had seen him previously. He was always particular that the facts concerning the Barrauds in 'The Story of Nipper' were correct.

All the family was present at the "Dog and Trumpet" public house in Great Marlborough Street in central London, October 1985, when Philip very proudly accepted on behalf of the family "The Maker of the Microphone Award" presented by Oliver Berliner, acknowledging posthumously the importance of Francis Barraud's painting "His Master's Voice" in furthering the acceptance of the Gramophone world-wide and the pleasure it thus brought to countless millions.

The task of the new 'archivist' of the Barraud family will be lighter so far as Nipper is concerned, due to Philip's researches. I hope that the new archivist will be as keenly vigilant and quick to pounce upon incorrect articles about Nipper that appear in newspapers and magazines. I think it is deplorable that the "His Master's Voice" pictorial trademark is rarely seen these days. E.B.

[Refer to adjoining column. Ed.]

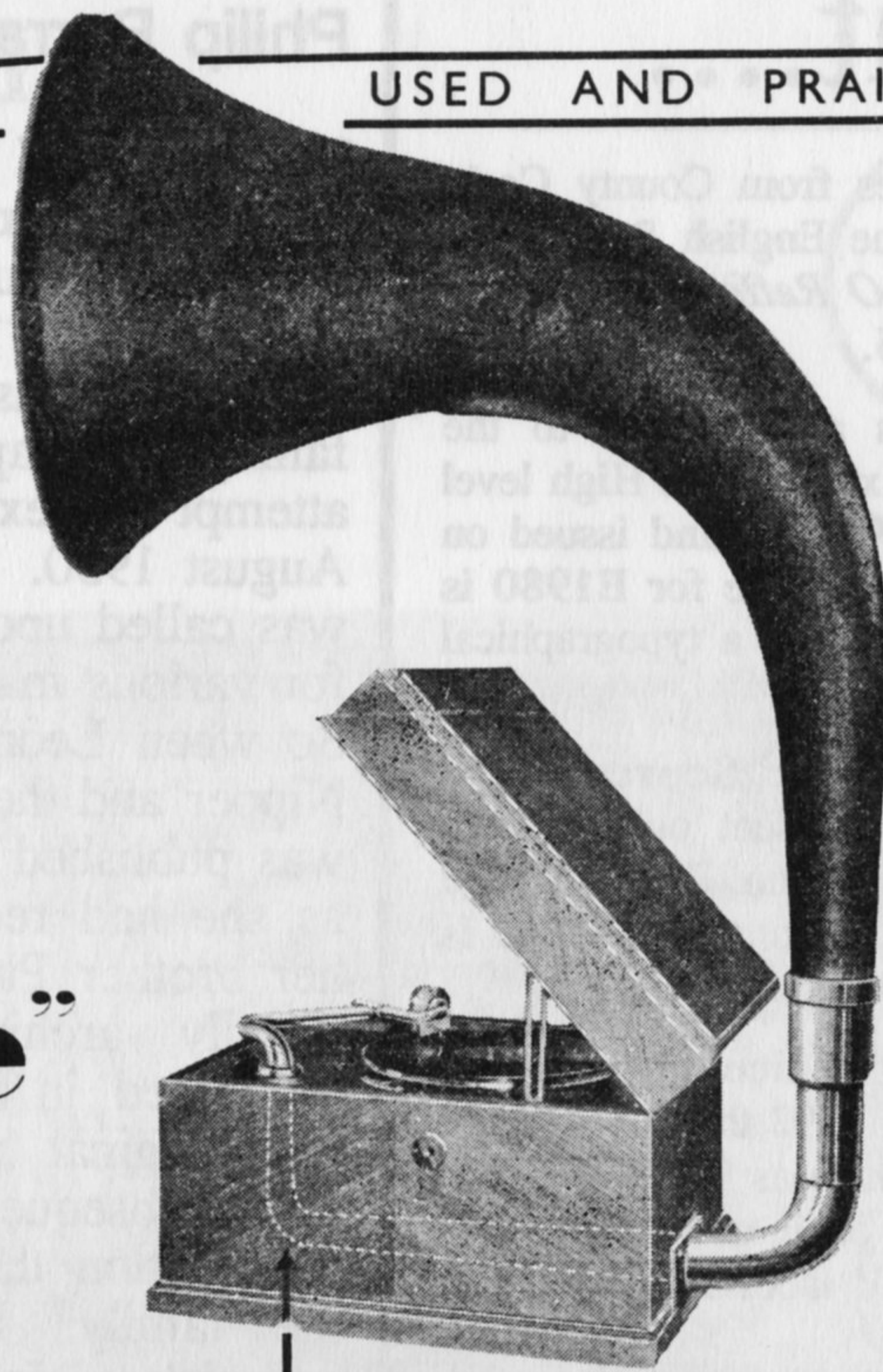
March 1935

"EXPERT" GRAMOPHONES —

USED AND PRAISED THE WORLD

New "Expert" "All-Range" Horn

(36-INCH BELL MOUTH)



I have long realised that the performance of a scientifically designed acoustic gramophone is, to a very important extent, dependent on the shape and size of the horn. While the *shape* remains proportionately constant, the *size* is

only governed by the purely practical considerations of a prospective owner. Consequently I maintain that the standard "Expert" Senior Horn, with its greatest diameter of 28 inches, and a total acoustic length of 10 feet 9½ inches, provides a result that will entirely satisfy the most exacting demands of the discriminating music-lover.

Further, by the use of my patented mounting (an exclusive "Expert" feature) not only is greater strength imparted to the cabinet, but the horn is rendered far less obtrusive. Its scientific design also eliminates all objectionable bends, thus keeping the radii as far apart as possible (*see illustration*). These are some of the important factors which have helped secure the undoubted superiority of "Expert" Gramophones. However,

I realise that some of my customers may wish to acquire a larger horn, and to those who can accommodate it, I offer my "Expert" "All-Range" Horn, having a diameter of 36 inches at the bell mouth, as an alternative choice to the Standard Horn, at *no extra cost*. Standard Horns will always be supplied unless otherwise specified. Finally, I would add that I am now prepared to supply any size Horn up to a maximum *bell mouth* of 4 feet 6 inches. I now offer you the widest and most comprehensive choice of Acoustic Gramophones in the world.

● Dotted line indicates section of internal conduit—an exclusive arrangement to the "Expert" hand-made gramophone.

E. M. GINN, 10a SOHO SQUARE, LONDON, W.1. Telephone: GERRARD Three-six-three-two



GRAMOPHONES

The connoisseur, whatever his purse, can buy no better acoustic gramophone than one made by "His Master's Voice." Every model is as perfect an example of its type as past experience and present knowledge can make it—not only in its audibly superior tone, but also in its detail refinements of design and construction. Ask your dealer to let you hear the latest "His Master's Voice" Acoustic Gramophones—they make splendid Christmas presents.

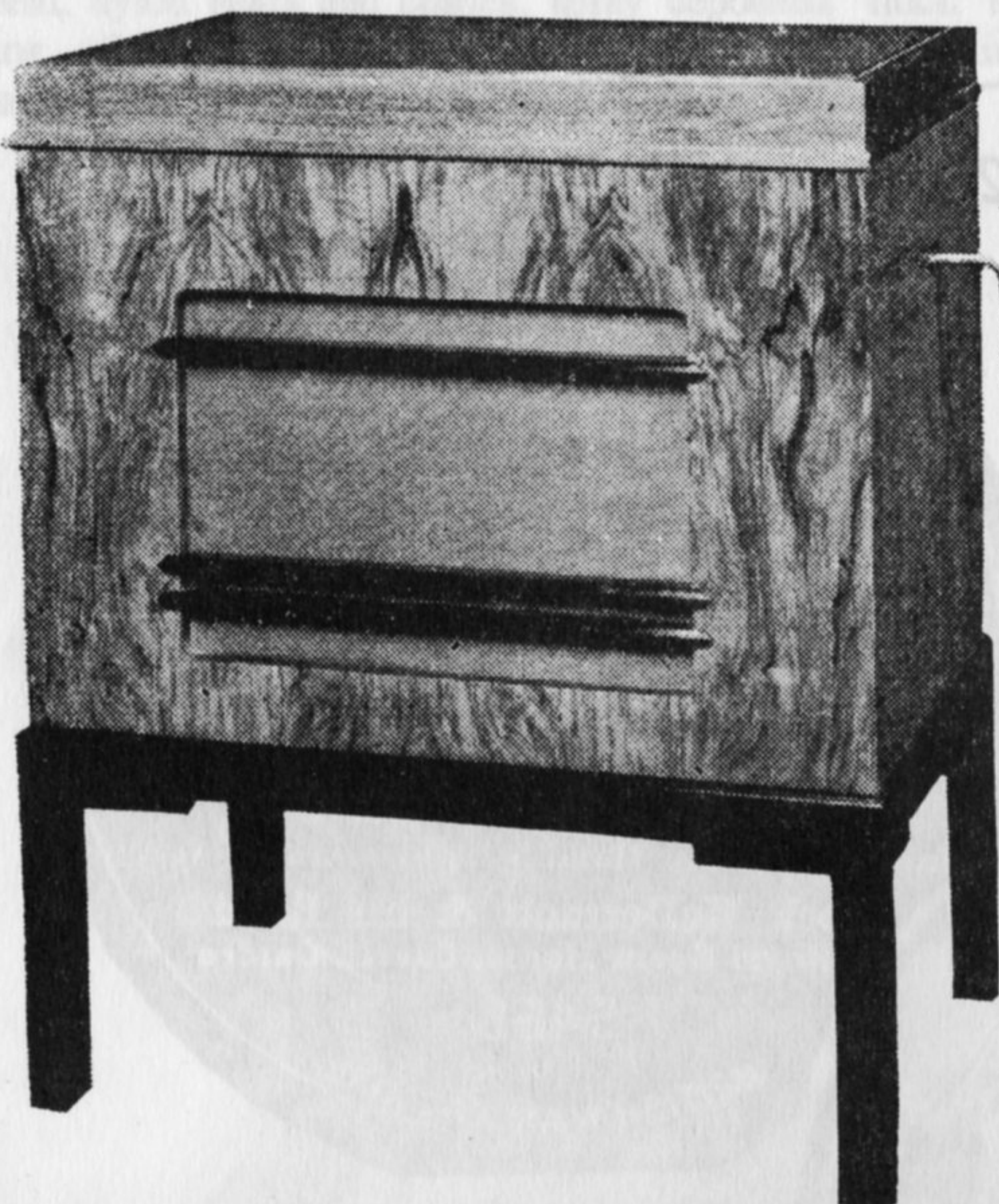
"HIS MASTER'S VOICE" LOWBOY GRAMOPHONE

(on right)

Figured walnut cabinet with recess for storage of record albums. Excellent reproduction is assured because matched impedance has been incorporated in the design of sound box, tone arm, and tone chamber. Two record motor, Automatic record brake. MODEL 152.

10 GNS

or by hire purchase

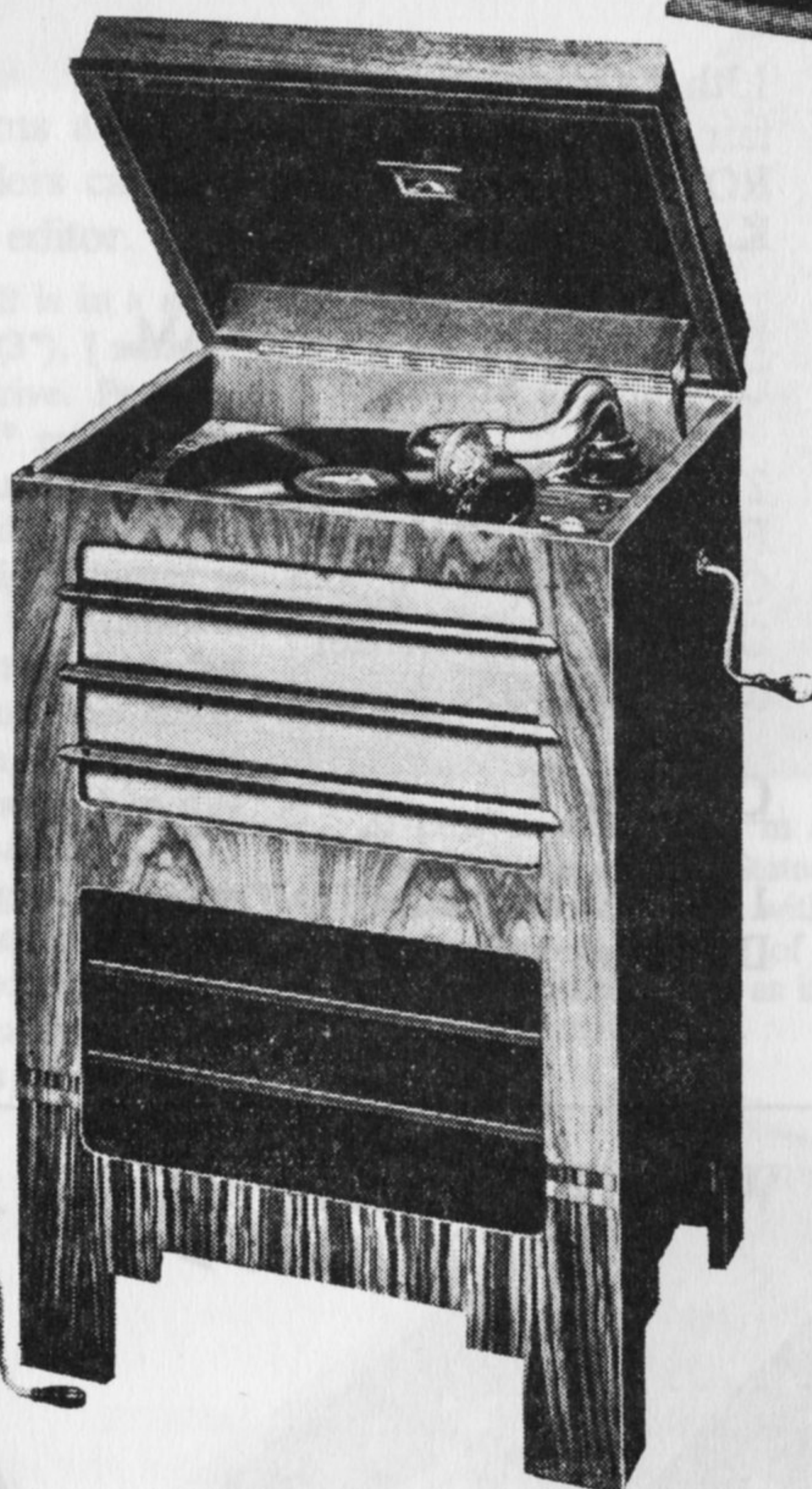
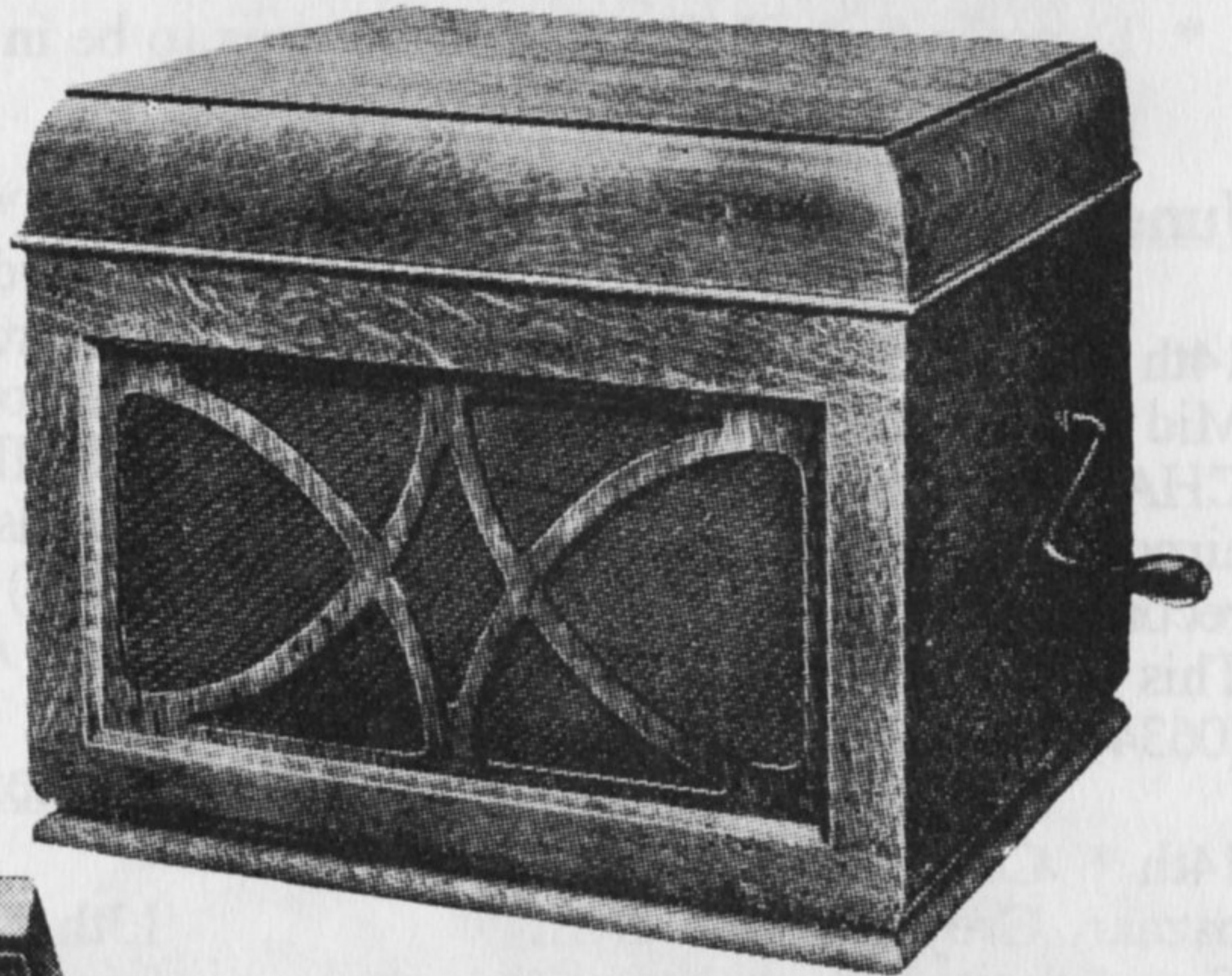


"HIS MASTER'S VOICE" TABLE GRAND

In acoustically matched oak cabinet, with double spring motor for playing both sides of a 12" record at one winding. 12" turntable automatic record brake. Large diameter tone arm with No. 5a sound box. Model 150.

£7.10.0

or by hire purchase



"HIS MASTER'S VOICE" CONSOLE GRAMOPHONE

(on left)

Conforms to the most cultured tastes both in appearance and performance. The cabinet is beautifully finished in walnut with ebonised relief, record storage being provided beside the turntable. The tone chamber is of the double exponential type, all impedances being matched throughout. Two record motor, and every refinement. Model 153.

12 GNS

or by hire purchase



MODEL 102 PORTABLE

The finest ever made. No. 5a Sound Box, exceptionally long interior horn, special tray for carrying twelve 10" records etc. In black waterproof cloth - **£5.12.6**

In red, green or blue £6. 0. 0
or by hire purchase.



MODEL 97 PORTABLE

"Small brother" to Model 102. Entirely self-contained, with detachable record-carrying tray etc. In black waterproof cloth **£3.10.0**

or by hire purchase.

YOU PAY NO EXTRA FOR "HIS MASTER'S VOICE" EXPERIENCE

"His Master's Voice," 98-108, Clerkenwell Road, London, E.C.1.

Both these advertisements appeared in 1935. Mr E M Ginn's advert is self explanatory, his machines must have looked grotesquely old fashioned even then.

The HMV advertisement from December of that same year shows that their Models number 152 and 153 were at the fore front of modern design. Note also the model 102 portable.

DIARY

Entries for this page are invited from organizers etc., from any country, and listings are free of charge. It is presented in good faith from information available to TMR at time of publication. No responsibility can be accepted by TMR or staff for the accuracy or otherwise of the details printed herein. Before setting out on a long journey to attend any of these events, it is suggested that you contact the organizer(s) direct, NOT 'TMR', to confirm that a date has not been changed. It is hoped that organizers will use the facility of this column to avoid date clashes; TMR will assist wherever possible to liaise. TMR phone/fax number (0634) 851823.

* Denotes that TMR sales desk hopes to be in attendance.

June

14th Flea market, CHATHAM.
Mid Kent College, Maidstone Rd.
CHATHAM Kent (opposite the
airport). Gramophones, radios,
records appear here regularly.
This is a large event. Details:
(0634) 719093.

14th * C&F Nostalgia record
bazaar, Greyhound Stadium
Grandstand, Plough Lane,
WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.

July

12th Flea market, CHATHAM.
Details as 14th June.

August

23rd * C&F Nostalgia record
bazaar, Greyhound Stadium
Grandstand, Plough Lane,
WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.

30th * Birmingham International
Record Bazaar, National
Motorcycle Museum, A45 & M42
junction, Brickhill, (near NEC)
BIRMINGHAM.
Details: Derek Spruce,
(0932) 237794.
[SEE ADVERT]

September

13th * Gramophone and Record
fair, Lijbaanhal, Vlaardingen,
ROTTERDAM. Holland
K. Bouman, 010-4352595.

13th Flea market, CHATHAM.
Details as 14th June.

27th * Gramophone and Record
Fair, Fairfield Halls,
CROYDON.
Details: Jo or Michael
(0732) 863955.

October

11th Flea market, CHATHAM.
Details as 14th June.

November

8th Flea market, CHATHAM.
Details as 14th June.

December

13th * C&F Nostalgia record
bazaar, Greyhound Stadium
Grandstand, Plough Lane,
WIMBLEDON.
Details: Fred Wilkinson,
(0689) 846516.

13th Flea market, CHATHAM.
Details as 14th June.

1993

May

16th * The National Vintage
Communications Fair, National
Exhibition Centre (NEC),
Birmingham. Records, Radios,
405-line TV, Gramophones,
Vintage audio, Juke Boxes etc.,
Details: Jonathan Hill,
(0398) 331532.

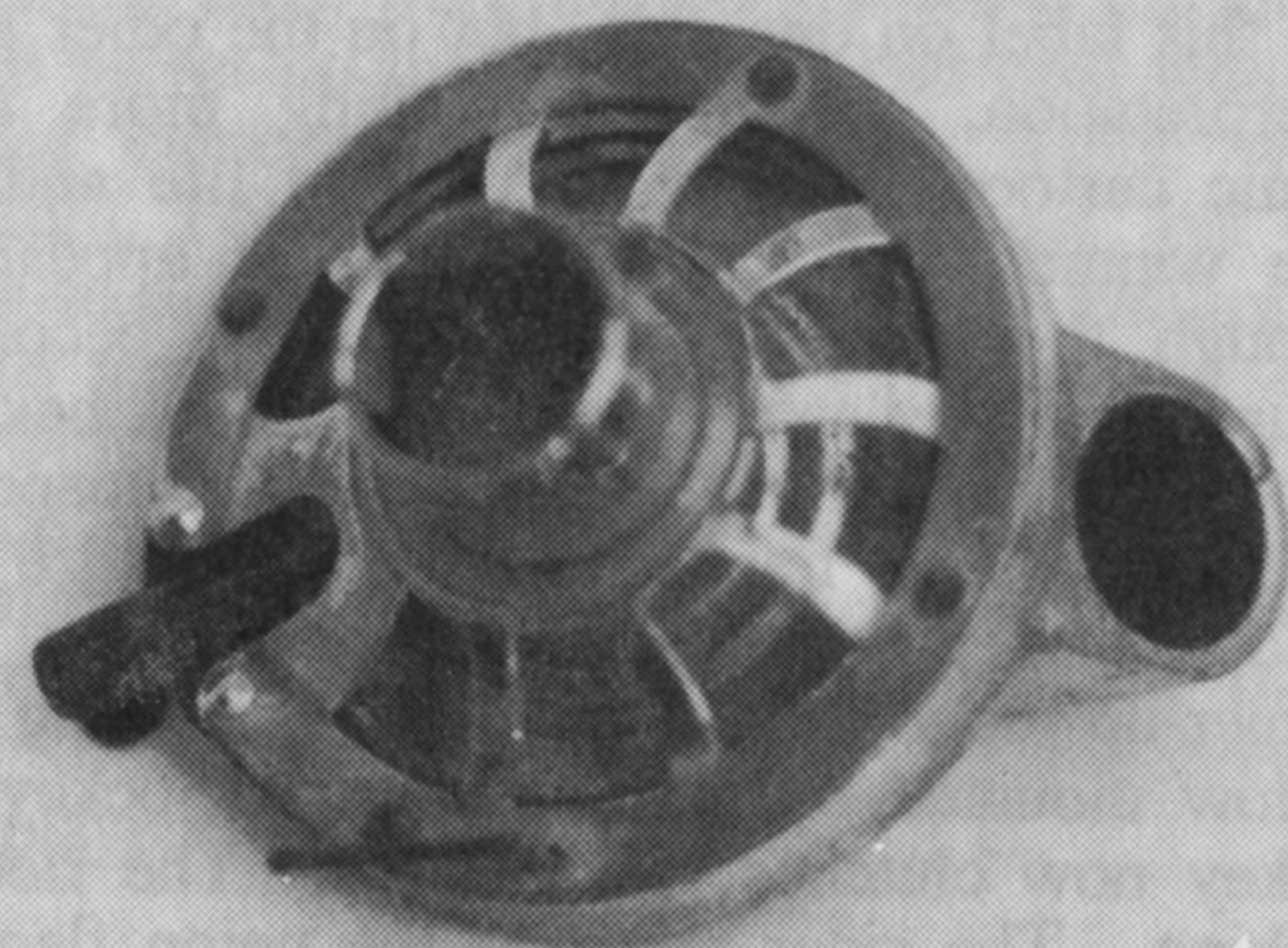
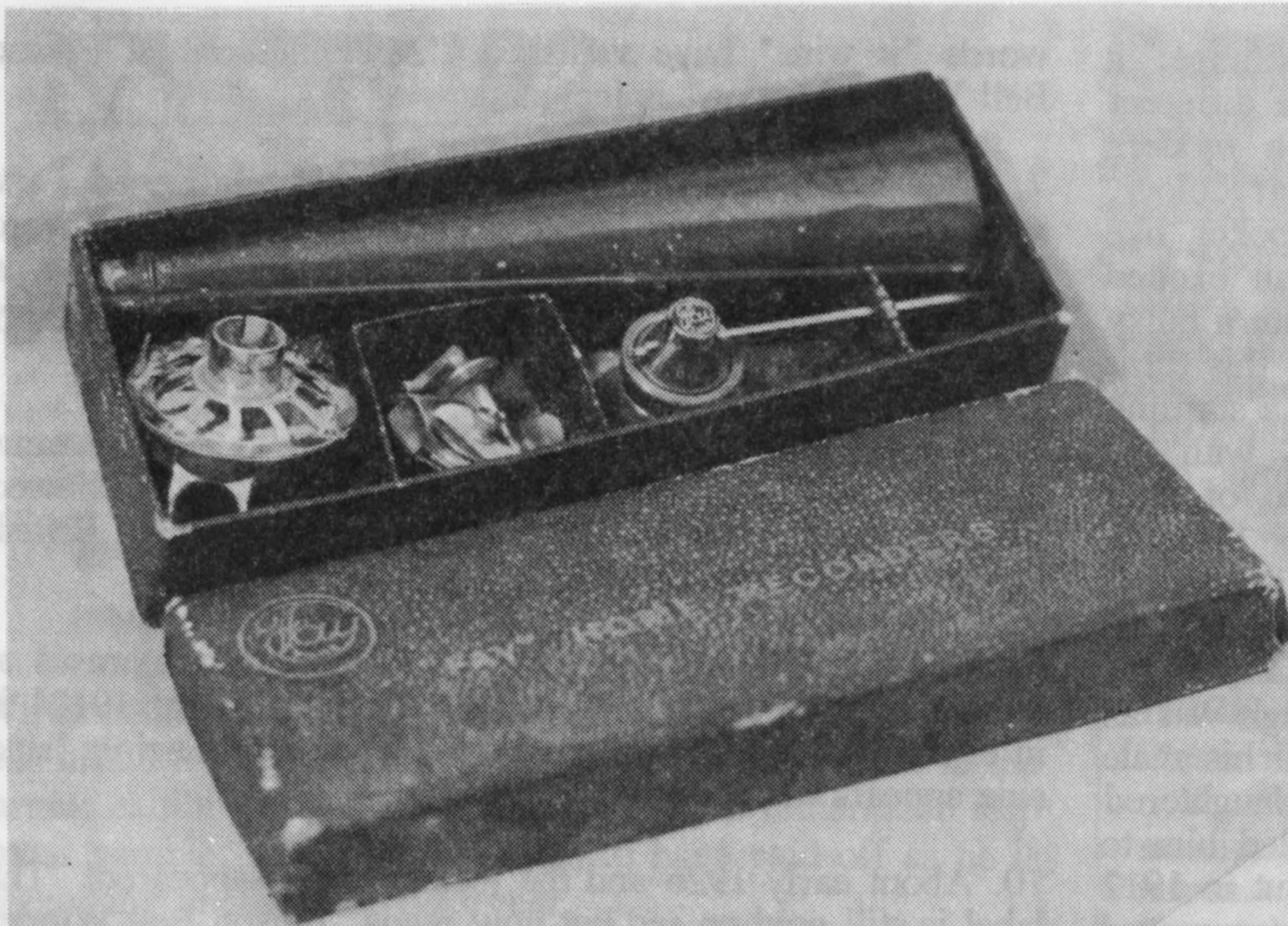
More WINNER labels (from page 2344)

< No.10 No.11 >



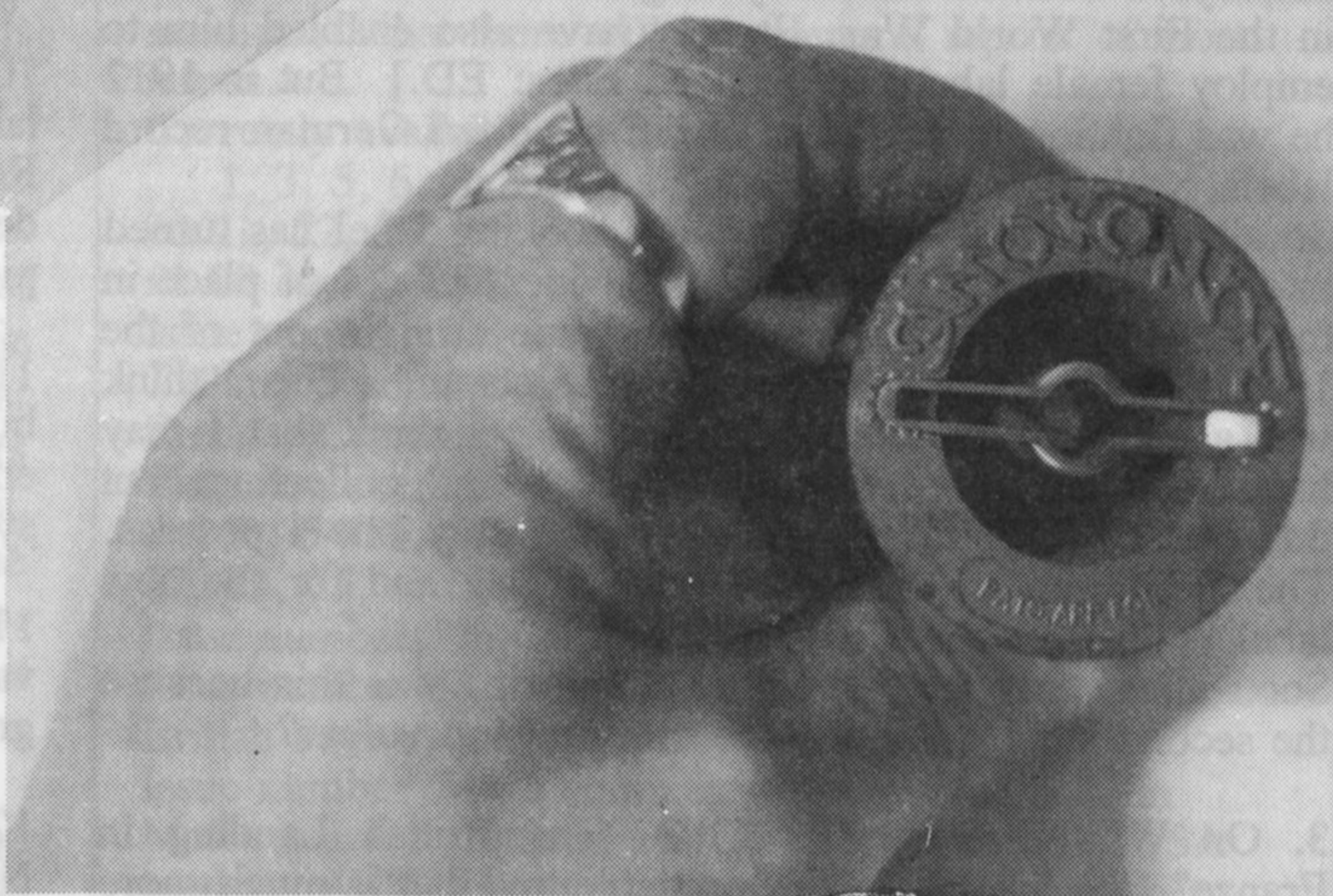
No.12 >



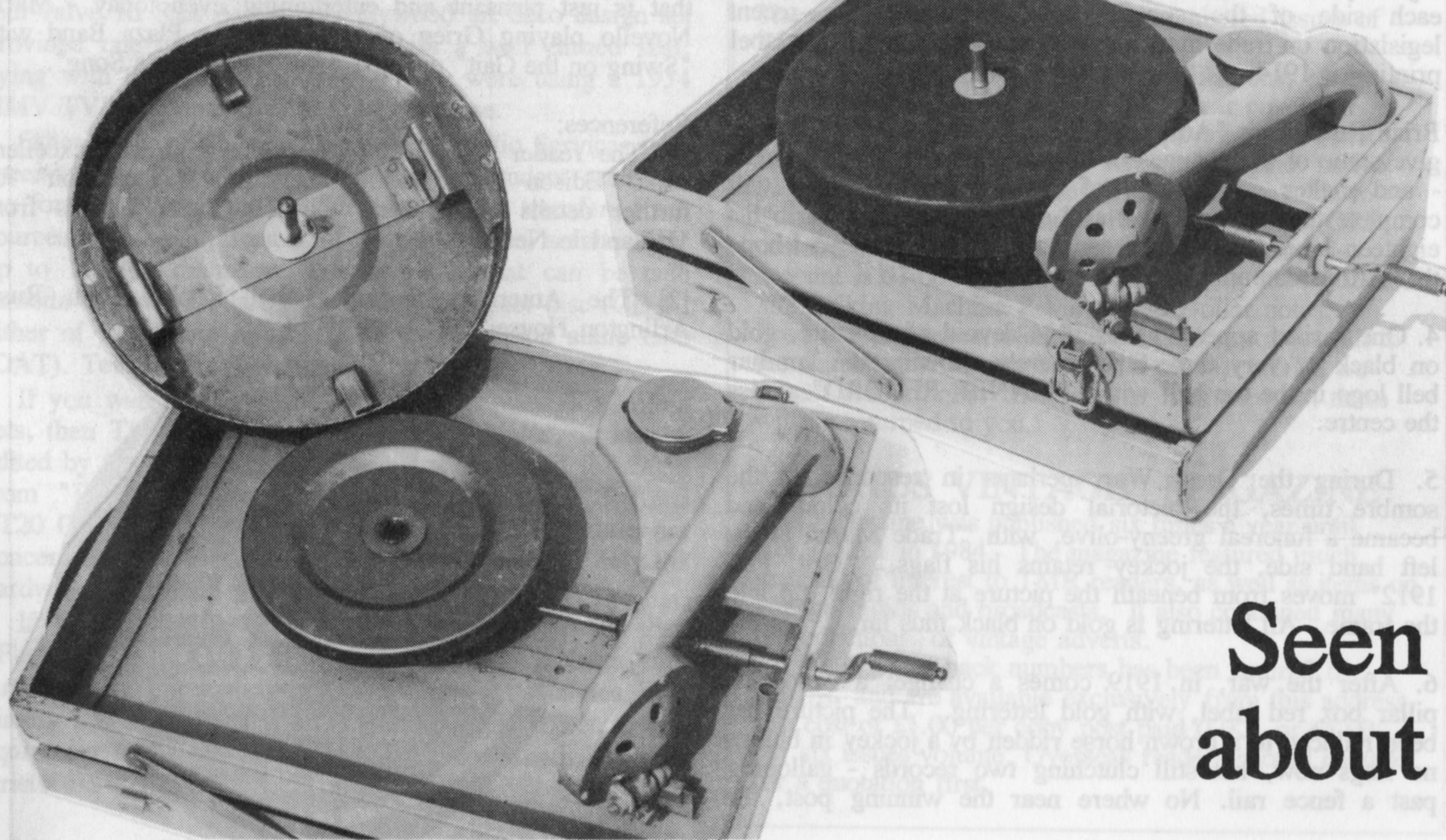


Seen about the country the following items are considered to be somewhat unusual. If any readers can add any details to those given please write to the editor.

1: A portable machine seen at th NVCF, NEC. It is in a sheet metal case about 280mm (11") x 230mm (9") x 80mm (3"). [BELOW] Painted grey, it opens up to reveal a hand cranked drive. Power is transmitted to a small lower turntable via a pair of 45° nylon gears. The record turntable drops onto this smaller turntable but is not directly connected. Drive of the playing turntable is effected as a form of slipping clutch, speed is governed by means of two weights hinged to the circumference of the playing turntable. Turning the handcrank continuously is necessary to power the machine; if it is turned too fast the governor weights control the speed and slow the turntable down. Unfortunately it is somewhat erratic, but represents an advance over the original Berliner type drive. When tested it was found to be running at about 90rpm if the handcrank was turned at about 60rpm. The only clue to its origin is a sticker, presumed to be original, claiming Australian manufacture. The materials used in its construction, sheet steel - spot welded, die cast alluminium one piece sound box/tone arm, nylon gears and bushes, spray deposited 'flock' turntable covering, all suggest a date in the sixties. The design is reminiscent of army surplus. Anyone able to add anything to this ?



2: [TOP OF PAGE] Seen in a dealer's window in Kent. A "Faytone" Home recording attachment. Stated to be 'Patent Applied for' there is no date. The device appears to work with wax discs, as the trade mark logotype is cast in reverse around the base of the central weight. Other than this I can shed no more light on this item as it is minus instructions. Can anyone remember the "Faytone" recorder?



Seen
about

2. One record in my collection is however most strange: it has this label on one side, but on the other a quite different interpretation, resembling nothing more than a modern comic cartoon illustration., full of life and vulgar colour. The winning post, now a red disc appearing poker like through the border. The bystander becomes an excited figure, at first glance resembling a bookmaker with a bulky satchel on his left side. But on closer inspection this turns out to be a large flapped pocket. His attire is in a startling shade of electric blue. The horses look wild, with the runner-up now fully visible in a fetching shade of light yellow mounted by an orange silked jockey. The winning jockey now clutches two records. The riot of jingoism is striking. The rider now has the union flag on his hat, on his back, and somewhat undignifiedly on his saddle; the grandstand flags appear to be the same. Mr Hough was an intensely patriotic man, soon he was to sack all his male employees in order that they might enlist to be slaughtered in the First World War. [It may have also enabled him to employ female labour at reduced rates: ED.] But in 1912 he was fighting the flood of cheap imported German record labels, with vigorous "patriotic" advertising. So all at once a very staid archaic looking label has turned into a very vigorous on which still does not out of place in the 1990's, and could well have come straight out of the 1950's boys' comics "Wizard" or "Hotspur". This I think was a short-lived label design indeed ; I think that I may have seen one more example in 20 years' collecting, but this one (a Robert Carr vocal) is the only one I possess. The matrix for the first label side is 942 and for the new label, 943, this would date it from 1913. Soon afterwards the label changed again, was this because the second label was felt to be too loud and vulgar?

3. On WINNER number 2702 "The British Landing In France", the label is again multicoloured but is much more subdued, in pastel shades, more or less occupying the middle ground between the two previous labels. This time a man in brown coat and bowler hat stands quietly by the post. Field glasses slung over his shoulder. The figures are now more orderly, smaller and confined within the semicircular frame. The jockey retains two records and all the Union Flags, but number two horse is now white, with a jockey in red and white 'silks'. "Trade Mark" appears each side of the spindle hole, reflecting the recent legislation on trade mark protection. The date of this label printing is 1914.

Brian Rust in his "American Record Labels" book [2] does give some of the changes in this label, but not in full detail - and makes no mention of the one above - so I will complete the series as best as I can. Arthur and Karlo list eighteen label styles, but I can only trace twelve, so I hope that Arthur can enlighten me on the rest.

4. One variant appears about 1914 devoid of a picture, gold on black or very dark blue, merely showing the familiar bell logo in the top half with "WINNER RECORD" across the centre.

5. During the Great War, perhaps in response to the sombre times, the pictorial design lost its colour and became a funereal greeny-olive, with "Trade Mark" at the left hand side, the jockey retains his flags. "Brit. Pat. 1912" moves from beneath the picture at the right, up into the frame. All lettering is gold on black thus far.

6. After the war, in 1919 comes a change: a victorious pillar box red label, with gold lettering. The picture has been reduced to a brown horse ridden by a jockey in blue, - no flags now, but still clutching two records - galloping past a fence rail. No where near the winning post, the

words "It wins" have vanished. "Manufactured at Edison Bell Works London" is included.

7. Late 1922, and the jockey is in gold, unframed and appearing in a deep reddish brown label. The word "trademark" is under the horse. This is a reversion to an old fashioned look, the gold title lettering is in a fat, stodgy style and reads simply "WINNER".

8. 1923-4. Now a very smart rich red label, with the same gold jockey, but "WINNER" is now in a shadowed sans-serif gold lettering. "guaranteed genuine" and "British Patent 1912" on either side.

9. 1924-5 similar to the previous style but the phrases at either end of the title are altered. "British patent 1912" is in circular style and moves to the left, and at the right hand side appears the copyright stamp.

10. About early 1926 and the jockey has disappeared! The label is still gold on red but now reads "Edison Bell Winner Record" at the top. The bell is left of centre and the patent details are wound round the spindle hole. There is no pictorial content at all.

11. Circa 1930 label diameter reduced. Still gold on red, but now the words "Edison Bell" are in script, with a tail embodying "WINNER" all superimposed over the bell symbol, high up on the label.

11a. Like Edison Bell's smaller "Radio" label, there is a variant of this design in which the background colour is gold, with black lettering.

12. Decca takes over the catalogue and the label from November 1933 until its close in January 1935. Now gold on black it is not unlike No. 11. with details in a semi-circular panel and numbered in a W- series.

I like finding Winners you never know quite what may turn up. It might be even the fabulously rare record by American boxer Jack Johnson on keeping fit (1914), or the commemorative issues of the SS Titanic sinking and the death of Salvationist General Booth. Or maybe something that is just pleasant and entertaining even today - Marie Novello playing Grieg on piano, or the Plaza Band with "Swing on the Gait" coupled with "The Siren's Song".

References:

[1] The reader is referred to Frank Andrew's excellent book "Edison Phonograph, the British Connection" for further details of this era. CLPGS, 1986. Details from "Hillandale News".

[2] The American Record Label Book. Brian Rust. Arlington House. NY, USA 1978.



Type 12 >

NVCF '92

John W Booth

The first National Vintage Communications Fair was held on 3rd May 1992 at the National Exhibition Centre, Birmingham. The organiser, Jonathon Hill, is to be congratulated on his venture.

"I organised my first fair for the British Vintage Wireless Society in our local village hall, but this year I was asked to do something bigger. And here we are in the largest exhibition site in Britain." Truly a remarkable step and a gamble. The gamble seems to have paid off as he is organizing another fair next year.

TMR had a stall at the fair and sales of publications was brisk, with new subscribers coming in as well. The fair of over 200 stalls in a spacious hall, reminded me of events in Holland and Germany. Juke boxes jostled with old radios. Gramophones with phonographs, tape and wire recorders with 405 line televisions. Records, CDs, Musical boxes, needle tins, and even olive green Morris GPO Telephone vans alongside two Post Office red Telegrams motorcycles. Bargains were to be had from many stalls. If it communicated, or had done so once, you can bet that you could find something to buy or listen to, or even watch.

Items that caught my fancy included a Wurlitzer 800 jukebox for over 6000 - somewhat out of my reach, a rare musical Praxinoscope musical box displayed by Phillips the auctioneers, and included in their 13th May sale, with an estimate of about 2-3,000 somewhat cheaper than a juke box and more pleasing to my furnishing tastes, if not to my musical tastes. Vintage wireless sets were in abundance, notably a couple of the so called "Peoples' Set" by Philco, and the well known circular bakelite Ecko sets. A 1934 four-valve RI Ritz Airflo bent plywood art deco design set provided one lucky stall holder with a well earned seat, vying with the neighbouring stall who were using a 1934 HMV TV/Radiogram for the same purpose.

Other stalls worth mentioning were Audio Services who specialise in sound retrieval from all redundant media to the format of your choice. They can effect transfers from sources such as any format of open-reel tape, acetate discs up to 17.1/4" diameter. The target format can be tape cassette or even the latest recordable compact disc (CD-R) either of which can be transferred to via digital audio tape (DAT). Telephone 081 942-6788.

If you want to read a magazine about vintage wireless sets, then The Radiophile will cost you 15 for six issues, edited by Chas.E Miller, a sample copy can had for £2.50 from "Larkhill", Newport Road, Woodseaves, Stafford ST20 0NP. You should note that this magazine does not concern itself with old radio shows or performers, only the hardware.

If old films are of special interest to you then "Flickers", from The Vintage Film Circle may please you. Articles regularly appear on silent films, early talkies, film history and theory, as well as vintage cine projectors and equipment. Alex Woolliams of 11 Norton Road, Knowle, Bristol BS4 2EZ will gladly provide details.

The gramophones and phonographs offered for sale by dealers and collectors alike were far too numerous for me to catalogue as well as set up the TMR stall and deal with all the enquiries that came in even before the public were admitted at 1100am. For this I apologise sincerely, but our eyes were drawn to a Graphophone displayed by Phillips of London, prior to auction by them on 13th May. A Pye "Black Box" with Collaro autochanger in the preferred black chinese lacquer finish, somewhat optimistically priced at 110, although the dealer offered to include a "free" teak finish similar model; presumably for spares. But there were bargains to be had, phonographs, gramophones, records, record players, dictating machines, et al.

TALKING MACHINE REVIEW

Back Numbers...

Please note that back numbers currently in stock are now only obtainable from the editorial address. It is not anticipated that there will be a general reprint of most issues.

Currently available are issues numbered:

1, 3, 5, 6, 7, 9, 11, 13, 14, 15, 16, 17, 18, 19, 20/21, 22, 23, 24, 25, 26, 41, 42, 43, 45, 46, 47, at £1.00 each (US\$2) - all size 8" x 6 1/2;

Issue number 50 - a reproduction of the 1911/12 Beka Talking Machines catalogue in four languages (English, French, German, Spanish), £4 (US\$10).

Issues numbered:

51, 54/55, 59, 60/61, 65/66, 67, 68, 69, 70, 71, 72, 73, 75, at £2 each (US\$5);

Issue numbers 76, 77, 78 and 79 at £2.50 each (US\$7

Issue number 58 - a reproduction of the illustrated 1904 British Path cylinders catalogue at 3.00 (US\$9)

Issue number 74 - a complete discography of John McCormack by Brian Fawcett Johnson at 6.55 (USA readers MUST order this item from Allen Koensberg, 502 E. 17th Street, Brooklyn, NY11226) ;

all prices are inclusive of post and packing, (surface mail overseas).

Indexes still available for TMR are:

Index No.1 (numbered issues 1 - 24), Index No.2 (25 - 36), Index No.3 (37 - 43), Index No.7 (pages 1227 - 1438 issues - 54/55). These are all priced at 50p each, (US \$1).

There are no stocks of earlier un-numbered issues of TMR.

Ernie Bayly continues to sell his publications, please see his advertisement on the outside rear cover. If overseas readers wish to combine payments to TMR and Ernie Bayly, this can be arranged on prior notice. Payment to TMR may be by UK cheque (payable to T.M.R.) drawn on a London Bank, a Sterling (GBP) postal/money order, bank transfer (our treasurer's account is 07-00-93 a/c No. 33333334 + 0394/702 250 382 Talking Machine Review), US Dollar notes, French Franc notes, Netherlands Guilders notes (all to the nearest note at current tourist rates), NOTE we cannot accept dollar cheques, nor Eurocheques, these will be returned to you.

"SOUNDS VINTAGE" MAGAZINE

This magazine was published six times a year until Vol.7 No.1 in 1984. The magazine featured much material of interest to TMR readers, as well as items on vintage radios and broadcasts. It also contained many reproductions of vintage adverts.

All the stock of back numbers has been acquired by T.M.R. and are available exclusively from this address at a cost of £1.00 per copy post paid (UK), or £5.00 per six issues volume. Overseas readers should enquire for a quotation first.

Reviews

Radio Art, Robert Hawes, 128pp. Illus. by Paul Straker-Welds in colour photographs. £14.99. Published by The Green Wood Publishing Company Ltd., London W1P 5DJ. ISBN 1 872532 29 2.

Robert Hawes will be well known to many collectors as the editor of "Vintage Wireless". His credentials for compiling a large format profusely illustrated volume are probably without question. Certainly in the forty pages of introduction the author takes the reader through the evolution of the design of radio receivers mainly in the pre-war years, the era most likely to interest collectors. In Britain the role of the industrial designer has been long over looked in the popular art histories, but this was the era of greatest innovative design. The influences of the Bauhaus movement, popular Art-Deco designers of the calibre of Gordon Russell-famous for his range of Murphy sets in the thirties — are given due credit for their part in a wider design ethos termed 'deco' or 'Odeon'. Rarely found in the major gramophone market of the time (only the radiograms from HMV, Models 570 and 800 of the mid-thirties come to mind) this style is evocative of its era. Show almost anyone the classic 'rising sun' design of the Pye speaker grille from 1927, or a parody of it, and they invariably think of the thirties. Cliched maybe, but truly evocative. This pattern can still be found on many twenties and thirties suburban semidetached houses, in the age of the depression when many dance bands were painting the clouds with sunshine. I have refrained from counting the colour photographs, suffice to say that they are profuse, excellently executed and well captioned. One could only wish that the details had included the 'wavelengths' featured by each set. I am not qualified to pass judgement on the accuracy of all the details, but those that I have been able to check have been accurate.

For gramophone collectors there is a photograph of an HMV Model given as "The world's first radiogram: an acoustic wind-up HMV gramophone with a crystal set built into the front. When wireless reception was desired the playing stylus which actuated the Lumire pleated speaker was placed on a magnetic transducer connected to the crystal set. Oak. British. 1924." From the post war years all that is presented with a turntable is the well loved Pye Black Box resplendent in its Chinese lacquer finish complete with rare optional radio base. The book does not just dwell on the pre-war 'golden age' but also takes us by way of its illustrations through the post war ages: the austere forties, the dawn of the fifties and the new design age of the sixties. If you are interested in radio from crystal sets to ghetto-blasters, or design, or both; then Radio Art should join your bookshelf. If not then you must continue to await the publication of a similar book on the gramophone and radiogram.

JWB

(Copies can be had from the author by mail order. His address is: Robert Hawes, 63 Manor Road, Tottenham, London, N17 0JH, or bookshops).

Record Reviews

Ernie Bayly and John W Booth
Cassettes, Lps, and CDs.

Everyone's nostalgia varies dependent upon where he/she was at a given time. Comedy is universal and much of it is/was suitable for radio transmission. EMI has delved into its vaults again to produce more two-cassette reissues.

Stanley Holloway had become well-known as a member of the 'Co-optimists' during the 1920s. In 1929 Sam Small, a 'northern' soldier, was born on the back of an envelope and his adventures were related in a confidential manner. A little later, Albert suffered his misadventure with Wallace the Lion, then came Anne Boleyn's nocturnal perambulations in the sanguinary aspects of the Tower of London, and the young man who wore "Brahm Boots" at a cockney funeral. Two of my favourite monologues that Holloway performed "Three ha'pence a foot" and "The Runcorn Ferry" are included. The first relates Noah's encounter with an intransigent wood merchant and the second tells how Mr Ramsbottom saved a whole penny when crossing the River Mersey. World War II brought topical material like "No lika da war" (an Italian soldier's complaint) and "Guarding the Gasworks" which many Britons did as members of the Home Guard. Good comedians reflect the age in which they live and perform and this Stanley Holloway did. This revival distils some of the best. EMI DOUBLE-CASSETTE ECC 16.

Comicuts 2 features Robb Wilton, Billy Bennett, Sydney Howard and Will Hay all from northern England.

Wilton's dithering characters are excellently preserved here, especially in "The Fire Station" and "The Police Station" where he is assisted by Florence Palmer (his wife). He portrayed incompetent officials of no sense of urgency. His best-remembered and most-imitated are "The Home Guard" and "The munitions (factory) worker". Older people (like myself!!), can relate to the situations of the latter two due to the impact of the second world war upon our lives.

Incompetence is taken into the classroom by Will Hay in "The fourth form at St. Michael's" where he is assailed by a highly intelligent pupil (Graham Moffat) and a less-bright elderly pupil (Moore Marriot) who both outwit him. A young lady plays the part of the bright pupil in parts 5 & 6, but, sadly lacks music-hall perception. Will Hay and his star 'pupils' appeared in several films in which their incompetence and insanity finally overcame the 'bad guys'. In real life, Will Hay was an eminent astrologer.

Billy Bennett was smartly attired off-stage, but oh! On stage his bedraggled evening-dress revealed a pair of boots and unkempt hair to suit the surrealism of his act that ended with a nonsensical monologue, ten of which are included here. Typical are "The green tie on the little dog", "The charge of the Tight Brigade", "No power on earth", and "Mandalay" (all parodies). He died almost fifty years ago, but his style survives in music-hall and folk clubs today.

Sydney Howard mostly performed in London reviews portraying the inebriated side of richer people. With Leslie Henderson we hear a first class inebriate sketch "A few drinks". Vera Pearce assists him in "Our village concert" (why

are all village concerts portrayed as discordant with confused vicars as M.C.?) I find the remaining sketches somewhat stilted now that, here, they are detached from the stage setting.

All of these comedians were born in the 1890s and only Robb Wilton lived beyond 1949, so few of today's comedy fans will have heard them in live (or radio) performance. I did, and am delighted to hear them again.

EMI DOUBLE-CASSETTE ECC 14.

Laurel and Hardy were unique in film entertainment each being a foil to the other. Frequent re-showing of their films on TV allows one to appreciate their art more deeply. Admittedly one could have the video cassettes of them. Their one, now very rare, Columbia record is included here. Alan Warner has compiled a fine collection of sound extracts which stand on their own as sketches, but being a Laurel and Hardy fan, I recall the visual!! The notes set the scenes adequately, so a newcomer can easily appreciate them. Thirty-four sketches complete the two cassettes ranging from 1929 'The Boys' and their wives attempt to go on a picnic in a very sad Model T Ford, to 1937 "Way out West". We also have songs, including Ollie singing "Lazy Moon" (1931) very pleasantly.

Gramophone collectors will recall the scene from "Busy Bodies" when Stan pulls a string which starts a gramophone playing under the bonnet of their car. James Finlayson 'aided and abetted' in several films and among these we hear him becoming totally confused by The Boys when he calls to collect a payment on the furniture and they claim that one lot of money has passed round through their hands so that Oliver's wife still owes the money. Then when the telephone operator announces, "Long distance from Hollywood", Stan replies, "It sure is", replacing the receiver!! "Sons of the Desert" has a dual deceit as the The Boys plan, and go to, the convention in Honolulu. When selling Christmas cards door-to-door they meet a drunk who breaks down crying at their worst verse before they become involved almost fatally with a French painter But 34 sketches are too many to describe individually. If you are a Laurel and Hardy fan, you really must have this set.

EMI DOUBLE CASSETTE ECC 13.

British Comedy Classics Vol.2.

This double cassette reissue reminds us of British comedy of the 1950s and 60s, in thirty two examples. Kenneth Williams sings three of his mock folksongs. Morecambe and Wise perform (?) "Grieg's piano concerto" and interview the "Ambassador of Khasiland". Flanders and Swann tell us about a "Transport of delight" and that the "Gas man cometh". Peter Sellers' "Balham - Gateway to the south" is here, as is Roy Hudd's "Bus driver". Michael Bentine gives five contributions, of which I prefer "Wormwood Scrubs Tango". Other contributions are given by Peter Ustinov, Lance Percival, William Rushton, and the cast of Beyond the Fringe. A good 'skit' on an impossibly sophisticated scene by Noel Coward is from "Cambridge Circus". As well as being a slice of British comedy history the selections are funny.

EMI DOUBLE CASSETTE ECC 17.

Joyce Grenfell gives us thirty-two of her 'pieces' which she developed into her one-woman stage show. She was a highly-intellectual woman who was a keen observer of people around her turning them into real convincing characters before the

audience. A review cannot contain details of every item. A highly delightful straight song is "I'm going to see you today" ... But satire comes into "Opening numbers" and "Wrong songs for wrong singers" (We've all suffered these). Her nursery school teacher in three instalments is true of 'fussy' types dealing with awkward young charges. "Olde Tyme Dancing" paints a scene common to all clubs having more lady members than men. I fully sympathise with her sentiments in "Bring back the silence", and can visualise the harassed housewife suddenly thinking of not having turned off the gas stove while in church singing "Hymn". An attack of pre-nuptial nerves is portrayed in "The wedding is Saturday", while an old married lady remembering upon seeing an obituary is beautifully portrayed in "Lady Tullet". This is a wonderful tribute to and memento of a wonderful actress.

EMI DOUBLE CASSETTE ECC 18.

Comical Cuts 3 features four comedians. I do not like the subtitle "The Kings (and Queens) of the double entendre." The set is alleged to contain material by four of the more risqué comedians of the 1920s and 30s. While admitting that we thought differently in those days I find that most of these are not very risqué. Perhaps the most naughty was **Ronald Frankau** whose work I have enjoyed since my early teen and have songs additional to the ten here (on Parlophone). While double-entendre exists it remains politely so and not overtly in the way that some modern 'comedians' disgust me these days. "They have a much better time when they're naughty" is as much cynical as naughty. "I'd like to have a honeymoon with her" describes the attractions of ladies from various countries, and "He's a twerp" describes a man missing opportunities put before him by young ladies. However, all of Frankau's songs are humorous in his unique way, which I'm sure you will enjoy as much as I. His piano accompanist is Monte Crick. I saw **Vic Oliver** perform on stage several times and vow that he was far funnier "live" than he was on radio or records where he was limited by time. He could play the piano and violin very well. We have nothing here of his "mahogany violin" but he plays piano. Gloria Day harasses him on a couple of numbers scoring points. His wife Sarah Churchill spoils his game of "Knock, knock, who's there?". Other extracts were typical of his radio and stage performances of during World War II when he livened up the scene. **Arthur Marshall's** forte was playing fussy and pompous headmistresses or Girl Guide leaders, which for me becomes tedious after a couple of records.

Douglas Byng spent much of his stage career in female costume with songs like "Oriental Emma of the 'arem", "Mexican Minnie", "The mayoress of Mould-on-the-Puddle", etc. I know that Marshall's and Byng's characters appeal to many, but not me. I do not care for men performing in squeaky voices other than as dames in pantomime where they usually 'overplay' the part to become ridiculously funny, unique to that genre. I'll allow that Messrs Marshall and Byng had highly successful careers.

EMI DOUBLE CASSETTE ECC 19

George Formby sings forty songs in this double cassette reissue, some of which he sang in his films. The compilation covers the years 1937 to 1945 during which Formby was very busy in films, 'variety'

and radio broadcasts. In films he was cast in the role of an ordinary man, soldier, policeman, airman, etc. who overcame various troubles or crooks becoming regarded as something of a hero. Scattered through each film were several songs to his own accompaniment on banjo-ukelele. The compilation begins with an extremely relaxed version of "Riding in the T.T. Races", and of course includes "When I'm cleaning windows", "Leaning on a lamp post", "Auntie Maggie's remedy", "My little stick of Blackpool rock", "I'm the ukulele man". "Our Sergeant Major" was recorded in 1938 but the war years brought "Guarding the home of the Home Guards", "Frank and his tank", "You'd be far better off in a home", and a rather full (clean) version of "Bless 'em all" (this latter came in 1940 - earlier than I had recalled). His wife Beryl joins him in "Katy did, Katy didn't" and "Does your dream book tell you all that?". Many of his songs included a 'naughty' line which was almost double-entendre for those so inclined. Dance band trumpeter **Alfie Noakes** told me he was a member of the accompanying band for some of George's recordings, as were other well-known musicians of the day. With 'jazzy' accompaniments George's style as a cheerful everyday working man from Wigan was extremely popular and here we can enjoy a large slice of his songs.

EMI DOUBLE CASSETTE ECC 20.

[Incidentally, I've never owned, nor heard, George's 78 rpm disc "Low down lazy turk", and would be grateful if someone could loan a tape recording of it *pro-tem*. E. BAYLY]

CD REVIEWS

EMI continued its Blues Series with **Lightnin' Hopkins** - "The complete Aladdin recordings". I first bought records of Sam Lightnin' Hopkins in 1960 which were issued by Doug Dobell on his "77" records and by Tony Standish on "Heritage". I was 'knocked out' by them. I learned that he had recorded before these made in 1959; he went on recording until virtually the end of his life. Then when he came to Britain as part of a 'Blues package' (c. 1964) I had the pleasure of going backstage to have a chat with him. It proved almost impossible to get him to talk about himself because he was telling me about other blues singers who were good and who should come to Britain in a similar 'package'. He had made his first first records on 9th November 1946 - when he was 35 years old - already a very experienced blues singer (another who heard and was influenced by Blind Lemon Jefferson). He had been 'discovered' by a talent scout of the Messner Brothers from Los Angeles, who had recorded him for their Aladdin records. His first, "Katy May" was an immediate success. Over the years Hopkins proved to be a very first class improvising blues singer. These Aladdin recordings began their life as 78rpm discs, a large proportion transferred to the Messner's Imperial or Score Lp labels, being now very uncommon in any of these forms. I was lucky to buy Score 4022 many years ago - then abandoned hope of seeing or hearing any other of his 1946-48 recordings. Now we have complete all forty three of the Aladdin recordings as evidence that Sam Hopkins was matured and unique right from then, being very assured. Although he heard the work of others he never copied any and was 'his own man' telling 'blues stories' based on the emotions and experiences of

life around him in Texas accompanied by his own guitar - an extemporising minstrel.

When I was in school learning about minstrels relating such as the "Norse Sagas" accompanying themselves with stringed instruments I wondered how they sounded during performance ... perhaps like Lightnin' Hopkins. The excellent notes to this fine set with full discographical details are by Pete Welding.

Anyone wishing to begin collecting recordings of Blues cannot do better than with this set. If you are an experienced listener to the genre, then you'll know this is for you.

EMI BLUES SERIES 2 CD SET

CDP-7-96843-2 Playing times are 56 and 59 minutes.

Vic Lewis - The best of the EMI

years. On learning of this CD issue I anticipated it to be either the Vic Lewis/Jack Parnell Jazzmen or the Vic Lewis Big Band (to me the two best of his career). But, oh dear me NO!!! It is from the 'bossa nova' days during which he recorded an Lp "Vic Lewis plays Bossa Nova - at home and abroad". I feel that this rhythm is to be danced to, otherwise a band would have to be very tuneful to take the listener's mind away from the monotonous clip-clop made by the percussion section. Unfortunately, the 'theme' or 'tune' of each number here has but a short duration and, although we some otherwise very competent musicians from Britain and USA in septets, their improvisations meander and to my ears become boring and do not sustain my interest to the end of their section of the CD. Perhaps "Danielle" by the 'home' group is the most interesting. To complete the playing time of 60 minutes a big band comprised mainly of musicians from Ted Heath's band play four compositions of Nelson Riddle, who was in the studio supervising. The difference is, to quote the old saying, "chalk and cheese" - these last four being the cheese of course. The titles are "Town Talk", "Sax Blue", "Basie's Riddle", "Bass is loaded", and form the section which interests me, having a fully rounded sound and discipline, being originally conceived as tools for Count Basie's orchestra. They were originally on Lp and it is a pity that they have been coupled as they are now. If you specialise in Bossa Nova the first part will please you.

EMI CD EMS 1427

Thirty by Ella. Accompanied by Benny Carter's "Magnificent Seven". Mr Carter arranged 36 tuneful songs for whose original dates spanned many decades into six medleys, Ella Fitzgerald singing thirty of them. The accompaniment comprises Jimmy Jones, piano; Harry Edison, trumpet; George Auld, tenor sax; John Collins, guitar; Bob West, bass; and Panama Francis and later, Louis Belson, drums. Of course the alto saxophonist was Benny Carter, still happily alive as I write. The arrangements were worked out as the session progressed which resulted in a very relaxed collection, at various tempi as best suited the musicians individually or collectively - and Miss Fitzgerald. Space forbids a list of 36 tune titles. Some of my favourites are "At sundown", "You stepped out of a dream", "Where are you now?", "Rain", "It happened in Monterey", "Try a little tenderness". This is a very pleasant reissue both vocally and instrumentally which I thoroughly recommend to Ella Fitzgerald enthusiasts. Playing time 59 minutes.

CAPITOL CDP 7 48333 2

Josef Locke "Hear My Song". The film "Hear my song" based roughly on incidents from the life of Irish singer Josef Locke was premiered in USA to enormous critical praise. In its wisdom EMI reissued 25 of Locke's most popular recordings, many of which began as 78 rpm discs. "Hear my song, Violetta" introduces the compilation as well as being the title of the CD. Although born in Derry City, County Londonderry, Josef Locke did not confine himself to Irish songs, though included here are "The Rose of Slievenamon", "You'll never forget about Ireland", "How can you buy Killarney?", "When you talk about Old Ireland", - all with orchestra, but I especially like the two with piano accompaniment, "The garden where the praties grow" and "Eileen O'Grady". They are delightfully light. From musical comedy we have "The drinking song" (Student Prince), "My heart and I" (Old Chelsea), and "Goodbye" (White Horse Inn). From way back comes "I'll take you home again Kathleen", and from various ages since are "O maiden, my maiden", "Love's last word is spoken", "I'll walk beside you", "Come back to Sorrento", "Count your blessings", and "Cara mia". I know that John McCormack recorded some of these songs, but comparison pointless, for Josef Locke brings his own equally valid and pleasing interpretation. While a song like "Blaze away" demands a full-voiced rousing version, he knows pianissimo. This is heard in "Charmaine", "When you were sweet sixteen", but especially in "At the end of the day" wherein he sings directly into the microphone pianissimo and obviously turns his head (or steps backwards) for the fuller voice. This is the best version of the song I've heard, as is his "If I were a blackbird".

This compilation by Vic Lanza deserves the subtitle of "The best of Josef Locke". The excellent notes are by regular TMR contributor Ralph Harvey, putting Locke's life and career in perspective as well as telling us something of the songs themselves. Forget the period when he fell foul of the Inland Revenue, but think of his well deserved great successes in 'Summer seasons' at Blackpool and Royal Command Performances ... which career all began when he entertained fellow troops while fighting Rommel's Afrika Korps in North Africa. Through the use of 'Sonic Solutions' we have a very clean 74 minutes transfer as a tribute to Josef Locke who, happily, is still enjoying life in Co. Kildare.

CDGO 2034 OR CASSETTE TCGO 2034

Josef Locke postscript ... after becoming accustomed to a microwave oven, locking ALL the car doors with one key turn, flying home from Los Angeles in 9 1/2 hours, compact discs, I now have Josef Locke spinning round on my turntable again at 78 rpm. Yes after thirty years, EMI in Britain has issued a 78 rpm disc. With micro-grooves we have two songs each side. The quality is excellent, and if you treat this vinyl with care using a stereo-radius stylus in a light weight pickup arm it will last as long as any Lp, and sound as good as a CD because there is no "hiss". I programmed the CD version to play at the same time as the new 78 and could only tell to which I was listening because I was operating the switch between them. Its future quality and life depends solely upon the purchaser. (I am aware that a stereo stylus lightweight pickup combined with a 78 rpm turntable may be an obstacle for some.) At the end of the reign of 78 rpm discs, some companies pressed vinyl 78s

(eg. Pye/Nixa group, Victrola, US Forces' V-discs) but heavy pickups in those days just ripped them up. Selected for this very limited edition are *Hear My Song Violetta*, *Charmaine*, *Count your blessings*, *Goodbye*, which are included on the compact disc, which at my last enquiry had sold over 100,000 copies. Admittedly, the present 78 rpm disc must be an advertising gimmick, but it recognises that Josef Locke began his recording career on that type of disc and that people still like a song pleasantly sung and will eagerly buy if given the chance. The number of this limited edition is 78EM231.

[SEE ALSO MAIN ARTICLE IN THIS ISSUE]

T-Bone Walker - The complete 'Imperial' recordings 1950-54.

Aaron Thibaux Walker (whose middle name was corrupted into 'T-Bone') was recorded first in 1929 by a roving recorder for Columbia, but coinciding with the depression it sold poorly so it was not until 1940 that he recorded again while vocalist with Les Hite's orchestra, by which time his reputation as a jazz guitarist was established. This compilation is comprised of recordings made for Imperial while he was at the height of his powers. It was during the 1930s, when Walker was a band singer that he first used an amplified guitar. In his younger days he was a 'buddy' of Charlie Christian and they 'hung out' together. Christian was second to use an amplified guitar. Since then every electric blues player has owed something to either T-Bone or Charlie. B B King admits to Walker's influence upon his own playing. Also, Walker was using certain phrases a full decade before Chuck Berry incorporated them into his own style. Walker found that the amplified guitar allowed him to create 'licks' different from prevailing styles because he could move lightly over the strings yet still to be heard.

The accompaniment to T-Bone is akin to rhythm and blues bands but with varying tempi, and varying personnel and solos by differing instruments. Overall one hears fine guitar work from T-Bone himself. "Strolling with T-Bone" is a quick, rhythmical number with excellent guitar picking by T-Bone. "You don't love me" is slower but has a long guitar and rhythm introduction with tenor sax and piano solos before the vocal. "I walked away", "No reason", "Look me in the eye" and "Too lazy" are supported by a smoother well-drilled band led by pianist Marl Young, whereas Walker himself preferred a looser combination. On "Say pretty baby" we have a rolling boogie type guitar, with a boogie rhythm from William McDaniel's piano - one of Walker's favourite pianists. The session of 20th March 1954, introduces duets with - most probably - Baby Davis, who died when only 30 and who was the wife of his friend Lester Skaggs.

After the years covered by this set, when styles of music changed, T-Bone Walker found himself somewhat isolated from the young blacks who had formed his chief audiences and found himself supported by white academics and 'folkies' for whom he recorded Lp albums extensively rather than the 78 rpm singles for his former audiences. During the 1970s he made fewer public appearances owing to failing health - finally succumbing to pneumonia on 16th March 1975. The excellent notes are written by Pete Welding. This compilation is as important as a display of T-Bone's innovative guitar playing as it is for his blues singing style and should be in your collection if you like the blues. It has 52 pieces in a 2 CD set of 70 and 68 minutes playing time.

EMI CDP-7-96738-2 Also available in the EMI Blues series is a set by Albert Collins.

Si Zentner served his apprenticeship, as it were, with the big bands of Les Brown, Harry James and Jimmy Dorsey before joining the staff of MGM studios until he started his own big band in 1957, leading it with his own fine trombone playing. Despite the dwindling big swing band scene he proved that there was still a responsive audience for bands that played tunes in a well rehearsed straightforward manner. I am sure that some of the decline of the support for the big bands was due to the complicated, busy tunes that some bands played, knocking nails into their own coffins. The majority of listeners to whatever is their favourite style of music (not just swing and jazz) prefer 'airs' that they can follow, even in improvisation. So it is that Si Zentner is very successful right today leading a band with success in Las Vegas. This compilation "The Liberty years" is culled from various Lps by Alan Dell. In a way, despite the excellent material included, EMI would have been better advised to have started a Zentner re-issue policy working chronologically through his recordings rather than selecting arbitrarily between 1960 and 1963. The arrangers for the material were Pete Carpenter, John Bambridge and Bob Florence. However, the notes do not tell us who are the fine soloists between well-drilled section work. Si Zentner's own trombone solos are impeccably played as in, for example, "Lonesome road", "Estrelita", his famous "Up a lazy river" - which really swings, and "Star eyes". The choice of tunes covers several generations going back to such as "Yes, we have no bananas" and a sultry "Moonlight on the Ganges". There are twenty four tunes with total playing time of 68 minutes to delight big band enthusiasts.

EMI LIBERTY CD EMS 1438

The best of EMI Comedy Classics.

We have a selection of seventeen items from the twenty double cassettes which have been reviewed previously in these pages. We have such as Roy Hudd, Beyond the Fringe, Joyce Grenfell, Vic Oliver, George Formby, Ronald Frankau, Max Boyce, Max Miller, etc., and what I consider the high spot ... a twelve and one half minute stage performance by Billy Russell "On behalf of the working classes". Hinge and Bracket are ill placed for personally I do not consider them as comedy. This CD can be considered as a 'sampler' of the whole series. Readers must consider how they wish to indulge their nostalgia ... either certain double cassettes to their taste of artists, or as this 67 minutes CD selection.

EMI CD LARF 2.

EB.

Tino Rossi - J'Attendrai: The best of Tino Rossi

This compilation contains many of Tino Rossi's recordings, which have been selected by Ralph Harvey for EMI from the artist's massive repertoire. Tino Rossi was once described as the idol of every French woman and most of the British, too. I suspect that in his hey day of the nineteen fifties many ladies in many lands were captivated by his light tenor voice. Truly a balladeer, not a crooner, his troubadour style is one of clarity and tenderness. I personally prefer his treatment of the many 'traditional' Neapolitan ballads to any other singer on record. The romance of the gondolier or troubadour is perfectly projected in his

tender, gentle, voice. Born in 1907 on the island of Corsica, Rossi was one of a large family with musical inclinations. His first public appearance was near Aix-La-Provence in Laureis. His total repertoire was given that night, just two songs, but the Provençal audience loved him and asked for many encores! He and a friend roamed from village to village in Provence as modern troubadours. Soon a concert followed at Marseilles, a recording contract for Odeon (and if you don't know the tale of how this came about, the comprehensive booklet in the CD pack relates it accurately), and Paris. His career took off, not only as a singer but as a film star, too. He starred in 28 films, and later on French TV. He also played leads in six stage musical comedies. The 22 tracks on this CD (or Cassette) open with *J'Attendrai* which many British readers will have heard as the backing music for a P+O Ferries TV commercial. I will not list all 22 tracks as it is difficult to find sufficient superlatives to describe his work; Instead I will confine myself to a selection of the items. *Vieni, Vieni* is a typical Rossi offering, with a Corsican theme composed by Vincent Scotto, sung effortlessly and faultlessly. Listening to the third track - *O Corse, le d'amour* one is transported directly to that wild romantic island, or at least to a dream of Corsica in an earlier epoch, but I can see the hills and the dramatic countryside of Rossi's birthplace. *Reginella* is probably better known to most of us in Britain as 'The Woodpecker song', but the treatment here is not at all what you might expect. For a lyrical flowing waltz tempo Tino Rossi's light tenor voice can not be beaten in *Tchi-Tchi*. Other tracks take us on a veritable tour de France; *Serenade Sur Paris, Mediterranee, Au Pays de Soleil*, back to Corsica and *Ajaccio*, to finish with *La Vie commence a 60 ans*. Certainly Rossi had nothing to complain about, as, at the end of his life, he had sold over 200,000,000 records - some of which are treasured items in my own collection. I just hope that as a result of this release more people will discover his delightfully relaxing voice; and that more of the Rossi repertoire (certainly of his younger voice as is this compilation) will be reissued on CD, there is certainly plenty to go at. **CDEMS 1444 (CD), TCEMS 1444 (CASSETTE).** OUTSIDE UK CDP 7 99102 2. John W Booth

A Table in Monmartre is a compilation of 20 vintage titles to take you into the nostalgic arty quarter of Paris. It follows on from two previous volumes in the same vein (Paris after dark and Paris by night). Personally I don't know whether or not I like mixed artist albums; but that is not to say that I disapprove of them. It is to be hoped that such volumes will introduce an 'undiscovered' artist, who one would not have bought otherwise. On the other hand it is often the same old tracks that often appear with regular monotony. Presumably on the basis that if it sold well first time round then it will sell well again and again and again and ... However I have to admit this compilation does not fall into that trap with every track. The choices are excellent. Only the most dedicated collector is likely to have every single one of these recordings on the shelf. I know that I don't have them all. Even though I have virtually everything that Piaf recorded, it is refreshing to hear two tracks that do not see the light of every day: *La Goulante du pauvre Jean*, and *Enfin le printemps* both recorded by Piaf

in 1954. Tino Rossi's *Tristesse* is here as well as on the CD reviewed above, perhaps another of his extensive repertoire could have been included here. Similarly with Mistinguett *Ca c'est Paris* is somewhat commonplace, this is the 1927 recording and there are other versions about but this may or may not be the one you have. If you don't have a recording of 'Mis' singing this item, then buy this CD and try her. And now to the not so common items, Bouvil recorded *La ballade Irlandaise* in 1958 and I have never yet picked up a copy in this country. So it was enjoyable to hear his gentle voice singing about Ireland, even if the concept of the lyrics is different from the general lines of an Irish Irish ballad, if you get my drift. *Mademoiselle Hortensia* recorded in 1946 by Yvette Giraud, was written by her husband Jacques Plante, which whilst it tells a story in the tradition of the chanson, it is a happy story and no doubt intended to reflect the post war freedoms, by looking at an earlier age. It is not often that one hears a recording of Charles Trenet in duet with his partner of just three years, Johnny Hess. Styled as Charles et Johnny they frequently blended French and American Jazz idioms, as they did in this 1934 recording *Sous le lit de Lili* however this early collaboration is somewhat of a 'send up' of the jazz style. I have to admit that the next artist was a puzzle to me as, although upon reflection I recalled the song, I could not remember the artiste. Mick Micheyl is the professional name for Paulette Michéy, recorded in 1950 *Le marchand de poésie* is delightful. *Ferme jusqu'à lundi* from 1935 brings together Jean Sablon and Mirelle, written before "le weekend" had entered the French language; it tells of the romance of the office workers after the noon day bell has rung on Saturday and the office was closed until Monday. I had never heard this item before, and I have been captivated by it; this track won me over from the reservations that I expressed earlier about compilation albums. The title of this CD is Monmartre, I suppose many would say that heart of Paris is Monmartre. So be it and Charles Trenet's *Le coeur de Paris* is a welcome addition to the list of rarely heard recordings. From 1952 it reflects the Paris of the cover photograph, but whether or not that picture is of Monmartre is hard to say, I had not visited France by then and Paris, even Monmartre, has changed since then, so I cannot really pass judgement. One of the most popular, and 'sexy' pre-war French singers was Lucienne Boyer and her 1937 recording of *C'est a Robinson* has all her usual charm. Who Robinson? you say - it is the name of a small village in the south of Paris, so Ralph Harvey's excellent notes tell us. Think of Paris and think of ... well you can also think of the accordion! And here again a rarity from Les Freres Domergue, now retired due, it is said, to shyness. *Tickled pink* dates from sometime in the early fifties, the English title is original and was first issued on HMV JOF 84 in the International Series and seems to be one of only three titles released in this country by them as a duet. It certainly makes a change from 'Under the bridges (or skies) of Paris' so often peddled by other artistes for a Parisian 'flavour'. Jacqueline Danno recorded *Paris Chansons* in 1964 and although she comes from Brittany, her Parisian credentials are acceptable. In this song of songs about Paris writers Rivgauche and Heyral explore the depths of the Parisian rhyming dictionary to an extent that one is left with the feeling that if writing in English they could have found the rhyme for orange.

Stephane Grapelli is still playing, long after the passing of le Quintette du Hot Club de France. The number of partners he has had is legion; here he is heard with the Pierre Spiers Sextet in a version of *Louise* thankfully without the excruciating "Frenghish" lyrics of Maurice Chevalier. (I have to admit that it is only with the benefit of hindsight and maturity that I have learned that the pre-Gigi output from Chevalier can be worth listening to.) Again the master's violin playing can be heard on the next track with Jean Sablon singing *Rendezvous sous la pluie* and this time Grapelli's most famous partner: Django, together with his brother Joseph Reinhardt on guitars. This track alone is worth the price. Mention Paris music-hall to most people and they think of the Olympia. Here many artistes had their successes under the direction of impresario Bernard Coquatrix. In 1947 he co-wrote *Clopin-clopin* with singer Pierre Dudan. This unusual song about show business in Paris of the time will appeal to the afficiandos. As I wrote earlier, Chevalier used to be off my play lists, but his 1938 recording of *Coeur en chômage* is in the earlier style that now appeals to me, and many others, I blame the BBC (and Radio Luxembourg) in the late fifties and early sixties for not letting me hear his pre-war output. I don't doubt that even now "Thank heaven for little girls" would get more airtime on BBC Radio than this excellent track.

In the nineteen fifties the English language popular song was probably at its worst, but the French chanson was at a height of excellence. Yvette Giraud's 1955 recording of *Un petit peu d'argent* is a typically romantic story of poor lovers. Listening to the java rhythm of accordionist Marcel Azzola is guaranteed to place you at a table in Monmartre, but you'll have to supply your own coffee!

For the collectors of rarities the next item is a gem: Harry Fragson first recorded in 1907; this item was recorded in 1912, just one year before his death. *Je connais une blonde* has a tune by Irving Berlin which Fragson plays on piano as his own accompaniment. The compilation ends with an offering from the war years, Jaques Helian and his orchestra with a show-band style *Fleur de Paris*. This was the "bleu, blanc, rouge" 'flower' of the Liberation of Paris.

If you listen to this record all through with a cup of good, freshly ground coffee, close your eyes and you'll be transported back to Monmartre of yesteryear. But don't try to read the record notes through the smoke of a 'Gaulois' - EMI's art department do not get any praise from me for their design treatment of the typesetting. Seven point un-leded serif type, i.e. smaller than this printing, in white on black (reversal) is not the easiest to read, and just about breaks every rule in the book. Rapped knuckles for spoiling what is otherwise an excellent product.

EMI CDEMS 1445 (CD), TCEMS 1445 (CASSETTE) (UK). CD7 991032 (NON UK).

A plea to EMI, and the other companies, please may we have more? There is a lot of back catalogue material from the continent of Europe crying out to be re-issued on CD. The rarer items will sell well with the current public interest in good music. EMI are to be congratulated on their strategy; so come on all those other companies, CBS, RCA and Polydor (especially) have good material on the shelves just waiting to be re-discovered and intelligently compiled for CD.

John W Booth.

The Great MGM Stars Yes, I know that one can obtain video recordings of many films - including MGM musicals. BUT, one does not wish to always watch a screen, nor see the whole of the action many times over. There are times when one just wishes to sit back and enjoy some songs from the sound-tracks of MGM films. A fresh set of six compilations is now available. It may sound as if EMI has put everything into the one bag and brought them shuffled another way round.

So be it; I like it this way - where four compilations are each dedicated to one major artist. Two others are devoted to mainly to stars who had less songs, but who make excellent programmes when brought together in 'magic moments'.

Fred Astaire. Among the white dancers on film Fred Astaire reigned supreme for many years, bringing in an entirely masculine approach to dance, which embraced movement as well as 'tap'. His dances were well planned and performed, introducing a diversity not previously seen. He was blessed with a pleasant light baritone voice. From *Easter Parade* he sings *It only happens when I dance with you* and *Stepping Out with my baby*. 'The Belle of New York' film, 1952, was also set in the turn of the century New York. Its theme was the same as the original musical show of 1897, but Harry Warren and Johnny Mercer wrote a new set of songs to suit Astaire; *Oops!*, *Baby doll*, *Seeing's believing*, *I wanna be a dancing man*, which latter recording allows us to hear him 'sand-dancing'. 'Wedding bells' brought us *You're all the World to me*, a lively *I left my hat in Haiti* and with Jane Powell *How could you believe me.....?* Cyd Charisse was the female lead in 'Silk Stockings' that was a reworking of 'Ninotchka' originally starring Greta Garbo. For this musical version I prefer to confine myself to the Cole Porter songs, - rather than recall the silly, typically Hollywood story involving a lady USSR commissar - *All of you*, *Fated to be mated* (with Cyd Charisse), *The Ritz rock and roll*, *Paris loves lovers*. 'Three little words' recalls Bert Kalmar and Harry Ruby who gave us many a fine song and who are portrayed as two nice homely fellows by Astaire and Red Skelton, as I am sure they were. 'The Band Wagon' was a remake of the 1931 stage show; Fred Astaire being in both productions!! The songs were by Dietz and Schwartz. It was a vehicle for Astaire's dancing as well as singing *A shine on my shoes*, and *By myself*. Nanette Forbay and Jack Buchanan join him for *Triplets* and *I love Louisa*. India Adams is in as well for *That's entertainment* which title aptly describes Fred Astaire's career. His light baritone voice suits the songs he is given and his dancing is legendary.

MGM 28

Judy Garland After some popular films with Mickey Rooney, she came to legendary notice as a well developed 'sixteen year old' made to look even younger for that evergreen TV Christmas offering "The Wizard of Oz". *Over the rainbow* - naturally! - but in this compilation we hear the original fresh sounding film sound track recording. The rest of the record dates from 1948 to 1950. *Meet me tonight in dreamland*, *Put your arms around me honey* and a lovely new *Last night when we young* as a surprisingly romantic style from Garland, all come from 'In the Good old sumertime'. 'The Pirate' with Gene Kelly is in the more exuberant style with *Love*

of my life and *You can do no wrong*. In 'Magic Moments 1', reviewed below, she also sings *Mack the Black*. Her last film for MGM was 'If you feel like singing' and her last song was Harold Arlen's *Get Happy*, he had supplied her first MGM song *Over the rainbow*. With the usual plot line of a young girl seeking stardom, she sang *Happy harvest* and *Friendly star*. 'Words and Music' was a "biopic" of Rogers and Hart, co-starring Mickey Rooney as Lorenz Hart with a duet in 'I wish I were in love again' she solos in a powerful *Johnny one note*. Somewhat akin to old time Music Hall was Irvine Berlin's 'Easter Parade' with some endearing duets with Fred Astaire; *A couple of swells*, *Easter parade* and a medley of tunes that collectors of old records will recognise - *I love a piano*, *Snookey Oo-kums*, *When the midnight coo-choo* although we are not told in the notes, Judy's partner in the charming *A fella with an umbrella* was Peter Lawford.

MGM 29

Howard Keel came to notice in the London stage production of "Oklahoma!" as Curly, his commanding baritone leading to a contract with MGM, who after some minor roles, cast him as lead in worthwhile musicals. 'Pagan love song' from 1950 is the earliest included here, with the title song and *House of singing bamboo* and *Why is love so crazy?* (In Magic Moments 2 - see below). Then in 1951 came a remake of "Showboat" with Jerome Kern's perennial music and challenging duets for Keel and Kathryn Grayson in *Make believe*, *You are my love*, *Why do I love you?* 1952 brought 'Lovely to look at' with its haunting title song and *You're devastating* (which was new words to Kern's 'Do I do wrong?') with Kathryn Grayson. 1953 brought to film Cole Porter's "Kiss me Kate" with Grayson as the shrew. Keel had some good songs *I've come to live it wealthily in Padua*, *Where is the life that later I lived?*, *Were that special love*, *Kiss me Kate* and two fine duets with Grayson *Wonderbar* and *So in love*.

1954 and Keel was in three films "Deep in my heart" (*Your land and my land*), "Rose Marie" he sang the title song, *The right place for a girl* and *The mounties*. If for nothing else he will be remembered as the elder brother in "Seven Brides for Seven Brothers", singing *Bless your beautiful hide*, *When you're in love*, and *Sobbin' women*. He bowed out from MGM musicals in 1955 with "Kismet", music by Borodin. Songs from Keel are *And this is my beloved*, and *The olive tree* (see Magic moments 1 below). In my opinion Keel was just the man musical films needed after the war to bring an authoritative voice to the centre of the action, which it had lacked since Nelson Eddy's time. There were other voices suited to other types of musicals, but Keel's concert style was essential for the films in which he was cast.

MGM 30

Gene Kelly. His vocal range was rather limited, but the songs accommodated him. He is most lovingly remembered for "Singing in the Rain" in which for the title song, he danced a wonderful ballet. His dancing was as interesting as, and equal to that of Astaire's, but in a different style, so invidious comparison does not arise. His other songs for "Singing in the Rain" were *You were meant for me*, *All I do is dream of you*, *You are my lucky star* and *Moses*. In 'Magic Moments 1' - noted below - he sings a lively *Good mornin'* with O'Connor and Reynolds. The songs

for "Brigadoon" were by Lerner and Loewe and delightfully sung by Kelly *Almost like being in love*, *The heather on the hill*. 'Les Girls' and 'The Pirate' had music by Cole Porter. Les Girls were Mitzi Gaynor, Kay Kendall and Taina Elg.

However Kelly's musical and dance talents outshone their visual appeal with *Les Girls*, *Why am I so gone about that girl?* and *You're just too, too!* 'The Pirate' serenaded Judy Garland with *Ni\$u*. 'If you feel like singing' provided an amusing farmyard duet with funny-man Phil Silvers in *Heavenly Music*. The Gerswin's songs and music were used for 'An American in Paris'. *I got rhythm* had him singing to and with some French children. *Love is here to stay* was romantic and the duet *'s Wonderful* with Georges Guetary was happy, taken in a relaxed easy tempo just suiting the song. When the vogue for "musicals" waned at the end of the 1950's, Kelly went on to other kinds of films and stage production. **MGM 31**

MGM's Magic Moments 1 and 2 are compilations of various stars and songs from a number of films, each with twenty-one songs. The sedate Parisian world of writer Collette was recalled in "Gigi" and we hear Maurice Chevalier, Hermione Gingold and Leslie Caron singing (variously) *Thank heaven for little girls*, *I remember it well*, *The night they invented champagne*. Jane Powell sings *Wonderful, wonderful day* as a solo, then with Vic Damone for *Sometimes I'm happy*, *I know that you know*, *Road to paradise*, *will you remember?* Mr Damone does justice to Borodin's music in *night of my nights* (Kismet). Tony Martin was in several films and we hear him with *More than you know* and *Lover come back to me*. The powerful opening to 'Kiss me Kate' is recalled by Ann Miller singing *Too darned hot* and she also treats us to *hakin' the blues away* and *From this moment on*. We must remember the smaller parts in the plot which add to the whole; such as Keenan Wynn and James Whitmore (genial hoodlums in *Kiss me Kate*) in *Brush up your Shakespeare* (which incidentally introduced Sid James to the London stage), Marge and Gower Champion tell us that *Life on the wicked stage* (isn't all that a girl supposes) and also from 'Showboat' Ava Gardner sings *Can't help lovin' dat man* and *Bill* (which I thought were originally sung by two different characters) and William Warfield the classic *O! Man River*. Collectors of Edison cylinders will be familiar with *Aba Daba Honeymoon* which was revived for the film 'Two weeks with love' by Carleton Carpenter and Debbie Reynolds giving the tune a new lease of life during the 1950's. 'Lovely to look at' gave renewed life to *Yesterdays*, first heard in 1935 'Roberta', here sung by Kathryn Grayson, but I have heard better interpretations. June Allyson reveals herself as a comedienne in *Leave it to Jane*, *Cleopatterer* and is slightly more straightforward with *Thou swell*. Some others in this "Magic Moments" set are Gloria de Haven *Who's sorry now?*, Ann Blyth *Baubles, Bangles and Beads*, Mickey Rooney *Manhattan*, Arlene Dahl *I love you so much*, William Ovis *Serenade*, Georges Guetary *I'll build a stairway to Paradise* - Petula Clark *London is London*. These two compilations give a cross section of entertainment that was captured by MGM and in fact only a small proportion of the total of that studio's output. I look forward to more in this series.

MGM 32 AND MGM 33

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